

2

February 1966

The Inland Printer

**Leading Publication
In the World of
Offset-Letterpress
Printing**

How to Print and Store Gummed Papers

Work Control Board Gives Quick Job Data

How Glad Hand Press Gladdens Its 'Customers'

Collotype Printing Cuts Customers' Costs

Banks and Proof Press in Premakeready Plan

Presenting

LINOTYPE TRADE GOTHIC

A new Gothic series—an American form of sans serif—has been completed with the cutting, by Linotype, of Trade Gothic with Bold from 6- to 14-point, including odd sizes.

With the Extra Condensed (Nos. 17 and 19) and the Condensed (Nos. 18 and 20) versions, the new cuttings provide this versatile face in a wide range of widths and weights from 6- to 36-point. For economy, light and bold weights are combined on the same matrix.

In design, Linotype's Trade Gothic may be described as the plainer American form of sans serif, in contrast to the European and more stylized form as represented by Linotype Spartan in its various weights.

Trade Gothic offers new opportunities for welcome variation from more rigid sans serif forms, and provides a means to combine typographic excellence with space economy. It is a sophisticated face and should be very useful for quality advertisements, artistically designed catalogs, and drug and style promotions as well as for a wide range of commercial printing, including packaging and labels.

We have prepared a 20-page booklet on the Extra Condensed and Condensed Trade Gothics, and specimen showings of the new cuttings. Just write us on your letterhead and we'll be glad to forward copies promptly.

Specimens below are 12-point.

Trade Gothic Extra Condensed (No. 17)
LINOTYPE faces are standard thro 123

Trade Gothic Condensed (No. 18)
LINOTYPE faces are standard t 123

Trade Gothic
LINOTYPE faces are st 123

Trade Gothic Bold Extra Condensed (No. 19)
LINOTYPE faces are standard thro 123

Trade Gothic Bold Condensed (No. 20)
LINOTYPE faces are standard t 123

Trade Gothic Bold
LINOTYPE faces are st 123



LA PALATE

Dine in the open air garden and
enjoy the quaint cool charm of our old-world
setting... here is offered, in quiet good taste,
the best in French cooking with which is served
the choicest foreign wines and liquors.

LA PALATE Just east of Park Avenue



CURARINE SODIUM

For abdominal surgery. Intravenous injection of 3.5 cc. of Curarine Sodium effects full operative and postoperative relaxation of lower abdominal muscles. Quiet postoperative comfort will be an immediate result in all nervous cases. Abdominal distention is entirely eliminated by the correct use of Curarine Sodium.

Curarine Sodium causes no untoward side effects, and there are no contraindications to its constant use.

cobin

LABORATORIES INC.

▲ Note the reading quality of 6 pt. 17 with 19—a demonstration of small size text and weight-contrast. Display sizes: 10 and 14 pt. No. 19

◀ This informal stuffer combines Trade Gothic light and bold, and incorporates the Bold Condensed for display.

• LINOTYPE •

Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, New York

Set in Linotype Trade Gothics and Times Roman

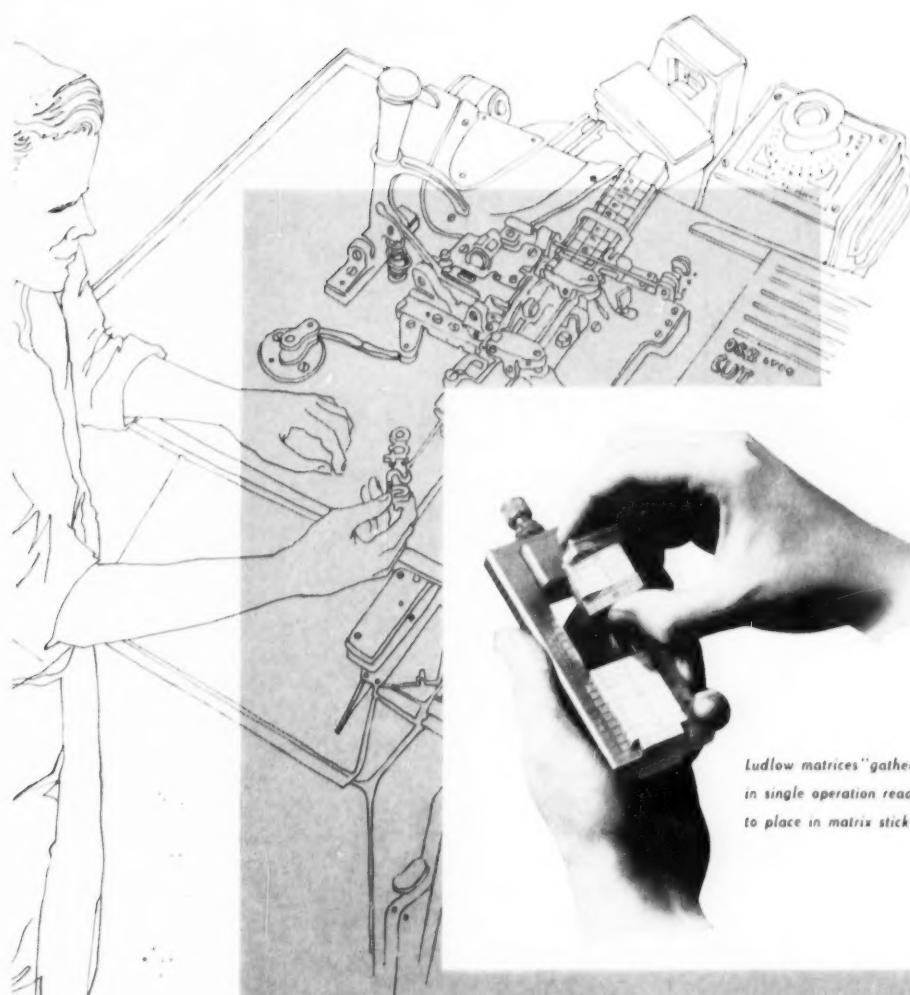
Agencies: Atlanta, Boston, Chicago, Cleveland, Dallas, Los Angeles, New York, San Francisco. In Canada: Canadian Linotype, Limited, Toronto, Ontario

LEADERSHIP THROUGH RESEARCH



The Elrod

for dependable
production of
leads, slugs,
rule, plain
border and base
material



Ludlow matrices "gathered"
in single operation ready
to place in matrix stick

Ludlow "Gathering"

The Ludlow operator does not have to pick up and insert each character singly in the stick. Instead, he "gathers" broad, flat easily handled matrices in word or syllable groups and inserts them in the Ludlow matrix stick as a single unit. This helps to improve composing room production. Send for free literature.

Ludlow Typograph Company 2032 Clybourn Ave., Chicago 14

brighter, whiter →

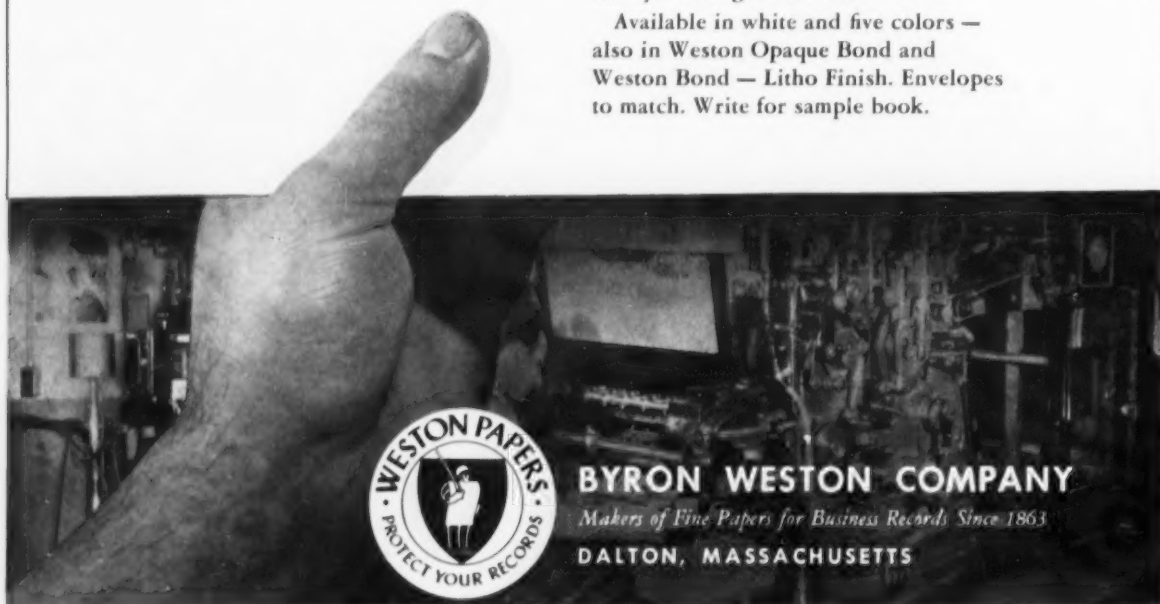
ANY
LETTERHEAD
will look
better on
WESTON
BOND

25% RAG CONTENT

You'll like the tough, crisp, substantial feel of Weston Bond . . . the slick way it slides through the press . . . the way it serves and saves on any job calling for a quality bond paper at moderate cost.

Best of all, you'll like the brilliant whiteness that makes the letterheads *you* print look worth a whale of a lot more than you charge for them.

Available in white and five colors — also in Weston Opaque Bond and Weston Bond — Litho Finish. Envelopes to match. Write for sample book.



FEBRUARY 1956

Vol. 136

No. 3

The Inland Printer



THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

Specimen Review Improved Actor

Editor, *The Inland Printer*:

Thank you for the very kind words in Mr. Frazier's Specimen Review in the December issue.

A couple of years ago Mr. Frazier improved my work considerably by suggesting in one of his reviews that I pay a bit of attention to the contrast of type and ink intensity to the paper background used for the jobs. That was a factor that I had overlooked to a large degree.

Needless to say, there are many small steps to becoming a good printer, or a good performer in any field.

Your suggestion was acted upon and the toning and mixing of inks for suitability of appearance and contrast is now a working rule on every job going through this shop, and the results certainly justify the effort. Since many of the jobs here are in colored inks, or in two colors or more, that single improvement has been one of the most important factors in product development I have ever employed.

—Bill Actor, 8855 Sunset Blvd., Hollywood, Calif.

Wrist Watches on Right Arm

Editor, *The Inland Printer*:

There's something wrong with those two pictures at the top of page 45 in your November issue. The men workers in the pictures are wearing wrist watches on their right arms, the delivery of the folder is just the opposite of any Baum folder I ever saw, and the shearing action of the Seybold cutter

(Turn to page 4)

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Front Cover design by LeRoy Barfuss, Houston, Texas

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Manuscripts

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to *The Inland Printer*, 79 West Monroe Street, Chicago 3, Illinois.

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Associated Business Papers



Magazine Publishers Assn.

Audit Bureau of Circulations



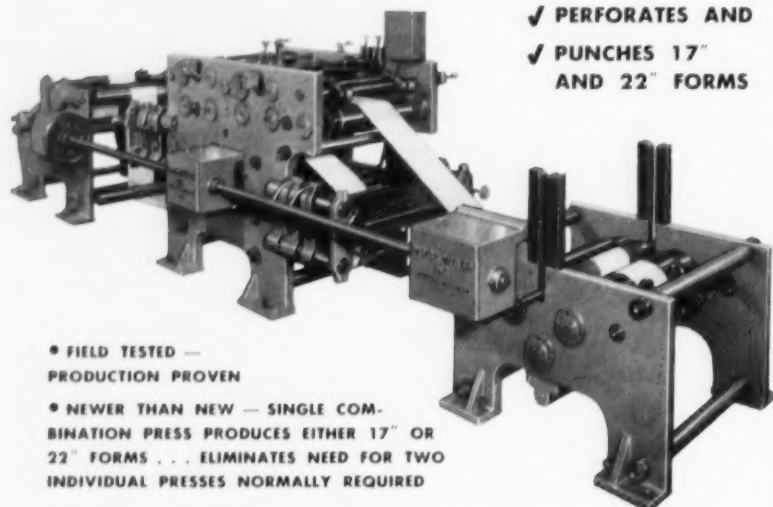
Multiple Business Forms

FLEXOGRAPHIC COMBINATION PRESS FOR

Single Press-run Operation

PRINTS ONE OR TWO* COLORS IN HAIRLINE REGISTER . . .

(*Also available with 4 colors)



• FIELD TESTED —
PRODUCTION PROVEN

• NEWER THAN NEW — SINGLE COM-
BINATION PRESS PRODUCES EITHER 17" OR
22" FORMS . . . ELIMINATES NEED FOR TWO
INDIVIDUAL PRESSES NORMALLY REQUIRED

- ✓ NUMBERS
- ✓ PERFORATES AND
- ✓ PUNCHES 17"
AND 22" FORMS

■ Nothing like it ever produced before, this modern, flexo-graphic Combination Press is revolutionizing the business forms industry. Prints and processes paper in perfect register at speeds up to 800 feet per minute.

■ Standard 17" — 22" 2-color combination press. PACKER Press can be built 18", 24", 30" etc. in increments of 6" to cover any multiple width forms required. Machine can be furnished with any quantity of numbering and punching units for printing unusually small forms. Versatile mechanism for cross perforations — skip perforations and angle perforations. Continuous chain hole and file hole punching as desired.

■ Press also features barrel or straight type numbering mechanism which automatically adjusts to different weight stocks without "punch-thru" or offset — and has synchronized throw-out device. Machine also features PACKER'S exclusive "Feather Touch" hydraulic control for equalized press impressions on paper at all times and for positive, instant color throw-outs.

■ PACKER forms equipment is also available with 3- or 4-color flexographic presses. Write for complete information. Dept. IP-2.

PACKER
Manufacturing Company
GREEN BAY, WISCONSIN

Manufacturers of
"CHAIN-HOLE"
PUNCH
Printing and
Die Cutting
Equipment

LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

is to the right instead of to the left. I'm led to believe that someone has reversed some negatives or else this man has developed some new machinery. What gives?

—R. W. Patterson, Patterson and Co., Benton Harbor, Mich.

Editor's Note: The eagle-eyed Mr. Patterson has caught something a number of others missed. The pictures were photo-printed correctly, but when the engraving was made, the negative was inadvertently flopped by our engraver. Numerous checking processes failed to catch the error.

Swedish-Built Rotary Offset

Editor, The Inland Printer:

We want to compliment you on the contents of your magazine. The many interesting and educational articles have gone a long way to help keep us advised as to the trend in the Graphic Arts field.

We certainly would not think of being without your magazine, in spite of the many publications dealing with the industry.

There is one news article which has attracted our attention. That is the one about the Swedish-built rotary offset press, Solna R2, mentioned on page 63 of the September 1955 issue.

Would it be possible to obtain the name and address of this manufacturer in Stockholm? Also, mention is made of the special high-efficiency driers, manufactured in the USA, by the Selo Corp. We would also like the address of the Selo Corporation.

—J. S. Joseph, Adco Press, Inc., Houston, Texas

Air Lines Plunging to New Low?

Editor, The Inland Printer:

When you were in Atlantic City for the PIA Convention it was stressed how the printer's profit has shrunk during the past years.

And now comes an advertisement from one of the leading air lines to the leading printer's publication about "beating the local printer's price."

I can think of a number of reasons a printer gets business from out of town and ships via American Airlines.

This printer may need a steam bath by the time this order is finished.

Personally, I think it's hitting a new low in advertising copy.

What do you think?

—Alfred M. May, Alfred M. May Co., Cincinnati.

Wrong Man Punches Time Clock!

Editor, The Inland Printer:

In your December, 1955 issue of *The Inland Printer* under the heading "This Time-Clock System Works" by J. H. Reed, you very faithfully reproduced an article on the cost system except for two facts. I neither own nor manage the American Printing Co.

I am Plant Superintendent.

Mr. H. A. Wagner is Vice-President and General Manager.

I would appreciate the correction of this error in your next issue.

—Vernon H. Fain, Plant Supt., American Printing Company, Galveston, Texas.

PAASCHE

**THE ONE REALLY GREAT NAME
FOR "NO ink OFFSET"**

Yes, the One Great Name, the Original

Twenty-four years ago the first Paasche "NO ink OFFSET" Unit was installed at the plant of the Foxon Company, Providence, Rhode Island. Although many additional units have been added, this original machine is still in effective use today.

Over 20,000 Presses Are Now Equipped with the Paasche "NO ink OFFSET" Process Units in the United States alone. This Process has been widely imitated but never equalled! Very great advancement has been made in design and methods comparable to the march of progress of the Graphic Arts Industry during the past two and one-half decades.

**For the Positive Prevention of Offset
And Smudging in All Types of Printing**

Regardless of the process you select—FLUID or POWDER or a COMBINATION of FLUID and POWDER—You can be assured that it will definitely stop ink offset and eliminate Smudging—Racking—Ink Doping, etc., more efficiently than any other method.

Eliminate the Gamble of Ink Offset

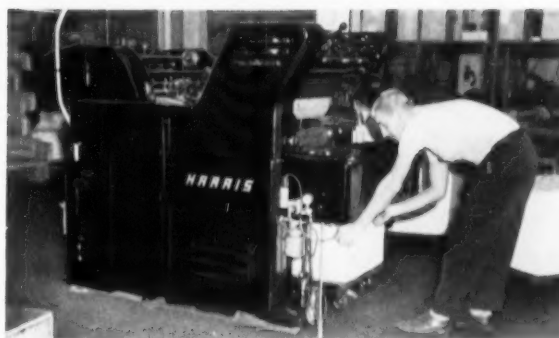
Why experiment with cheap untried equipment or methods? For more than 24 years Paasche "NO ink OFFSET" Process has proved beyond a question of doubt that ink offset is best prevented through the use of the Paasche "Process."

Get All the Facts from One Reliable Source—

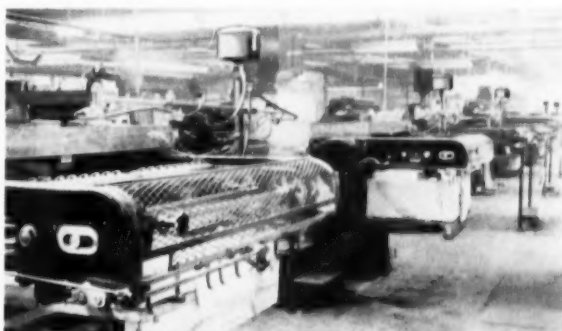
USE the Paasche "NO ink OFFSET" Process. Use the Process that is endorsed by thousands of the Country's Leading Printing Plants.

**Paasche Units Available for Every Press
And Every Type of Printing—**

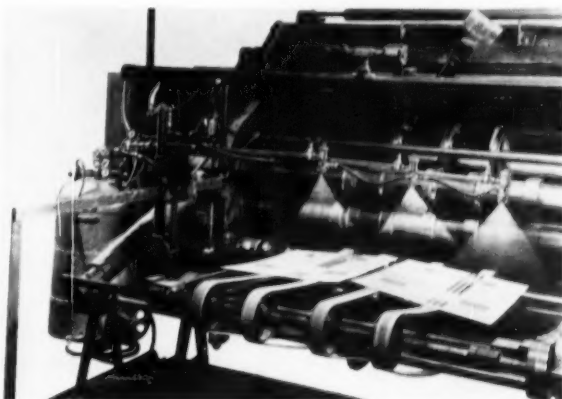
FLUID UNITS—POWDER UNITS or COMBINATION of FLUID AND POWDER UNITS—Press-mounted Units—Portable Stand Units—and Electrically Operated Compressor Units—



Paasche Powder Unit installed on Harris Press. Owner says: "We have tried many other units but find the Paasche Unit most satisfactory."



One of America's largest Lithography Plants uses Paasche NFP-64 "NO ink OFFSET" Fluid Units exclusively to maintain production schedules. They say: "Our Paasche Units have definitely licked the offset problem; they are excellent."



NFP-3 Head 84" Pressmounted "NO ink OFFSET" Fluid Unit mounted on a Hooper Carton Printer. F613-60 Gal. Pressure Feed Solution Tank feeds solution under pressure to 5 Carton Presses, each equipped with PAASCHE Units.

USE PAASCHE APPROVED SOLUTIONS & POWDERS FOR BEST RESULTS

See your Local Printing Equipment Dealer or Write—

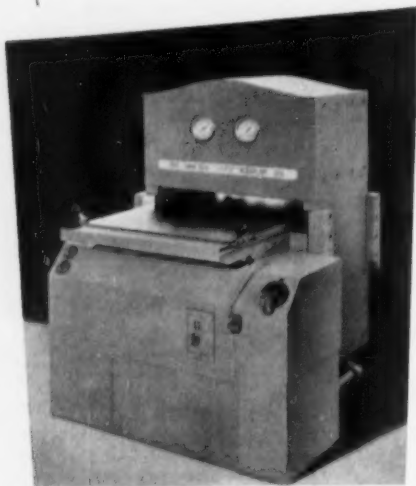
PAASCHE AIRBRUSH CO.

Division, Cline Electric Manufacturing Co.

1905 W. DIVERSEY PKWY.

CHICAGO 14, ILLINOIS

RUBBER PLATE MOLDERS:



Models 18, 27 (illustrated) and 32 have platen sizes of 24" x 20", 31" x 25" and 36" x 28" respectively.

Special Model 32 has 36" x 44" platens.

Also available for plastic plate production is 550 ton Model 55 with 31" x 25" platens.

- Six models from 115 to 550 tons with platen sizes from 17" x 22" to 36" x 44".
- Most models available with electrically heated platens or steam plates.
- Manual operation or semi-automatic controls for automatic timing of pre-heating and curing operations.



Model 11 Acraplate with 17" x 22" platens.

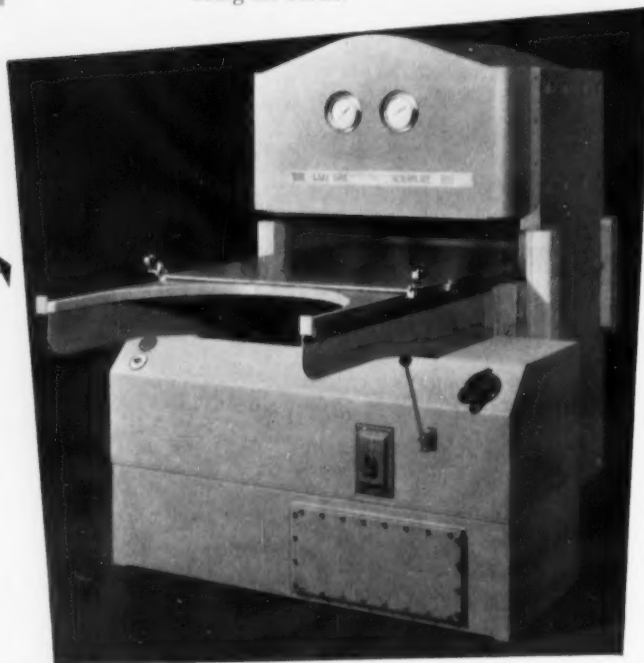
LAKE ERIE

ACRAPLATE

offers you the **WIDEST SELECTION** of platen sizes, heating arrangements and control systems.

WHEN YOU BUY A MOLDING PRESS BE SURE IT'S PERFECTLY SUITED TO YOUR NEEDS. The Lake Erie

Acraplate can give you the most efficient combination of features for your particular work. You'll have no regrets with an Acraplate. It will bring you daily satisfaction for years... as more than 650 Acraplates already in service are doing for others.



SEND FOR BULLETIN 350 describing in detail the many types and sizes of Acraplates... or let us have your requirements and we will recommend the model that fits your needs.

LAKE ERIE ENGINEERING CORPORATION

504 Woodward Avenue, Buffalo 17, New York

Manufacturers of the Most Complete Line of Hydraulic Presses for All Industry

LAKE ERIE ®

ACRAPLATE ®

Plan for Quality



LETTERPRESS

Hi-Arts
Ashokan
M-C Folding Book
M-C Folding Cover
Zena
Catskill
Velvetone
Softone
Esopus Tints
Esopus Postcard

OFFSET-LITHO

Hi-Arts Litho C.15.
Zenagloss C.25.
Zenagloss Cover C.25.
Lithogloss C.15.
Catskill Litho C.15.
Catskill Offset C.25.
Esopus Postcard C.25.
Esopus Tints

For handling big, important jobs with economy and satisfaction, there's nothing more dependable in harbor work than modern tugs, or in printing than Cantine's brush-coated papers—coated by a mill of sixty-eight years' specialization.

Photo by Edw. Wilson

Cantine's COATED PAPERS

THE MARTIN CANTINE COMPANY

Specialists in Coated Paper since 1868

Saugerties, N. Y. and New York City

In San Francisco and Los Angeles—Wylie & Davis



Boots by U. S. Rubber

ACCENT ON WHITE...

There are almost as many *shades* of white as there are grades of paper. And few will ever agree on which is best. Usually the final decision is made on the basis of how good it makes printed halftones appear.

Whiteness controlled for outstanding halftone printability is just one of the many fine qualities you'll find in Kimberly-Clark papers. Every sheet is engineered to meet the demands of modern printing, with a careful balance of dimensional stability, opacity, strength and finish—to give you maximum printability and runability!

If you're a modern, progressive printer, it will pay you to look to Kimberly-Clark Printing Papers. We're as close to you as your nearest distributor!

• • •

for Modern Lithography . . . Prentice Offset Enamel
Lithofect Offset Enamel • Shorewood Coated Offset
Fontana Dull Coated Offset.

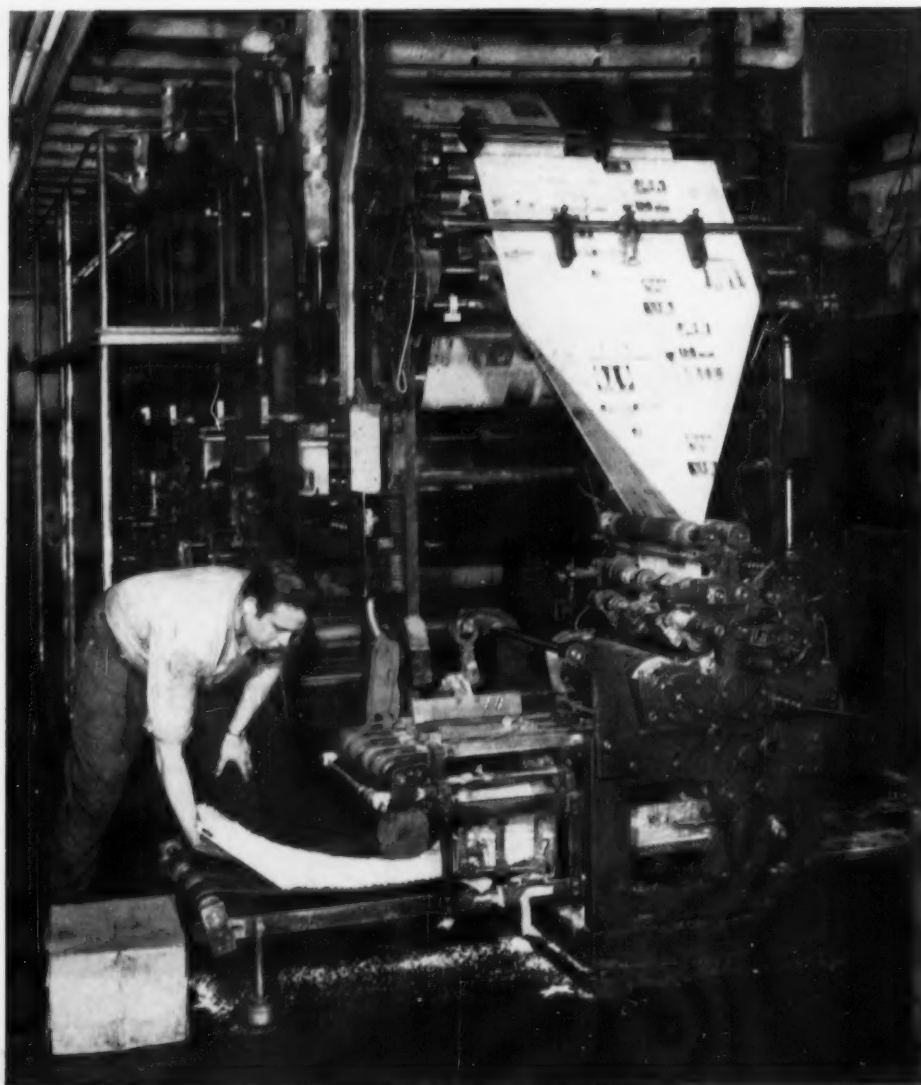
for Modern Letterpress . . . Hifect Enamel • Crandon
Enamel • Trufect Coated Book • Multifect Coated Book.

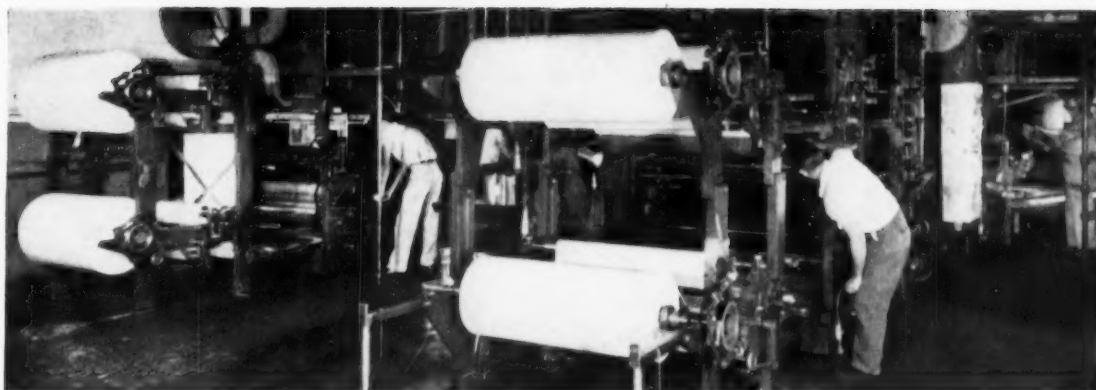
Kimberly Clark
COATED PRINTING PAPERS



Kimberly-Clark Corporation • Neenah, Wisconsin

**here's how you can
take a page from this
publication printer's book**





Today, many printers are turning to web-fed offset as an efficient, flexible and highly profitable method of doing publication work. For example, consider Haynes Lithograph Co., Silver Spring, Md., currently printing some 30 monthly and bi-monthly magazines.

Haynes was one of the first to see, and profit by, the tremendous possibilities offered by specializing in web-fed offset publication printing. Shortly after World War II, they bought their first web-fed press—a small ATF-Webendorfer. This soon became too limited for their growing business and was replaced by a larger ATF unit. A third ATF web-fed press was subsequently added to meet their still growing needs. Now, in the enviable position of having to turn down prospective business, they recently ordered their fourth ATF-Webendorfer press with a capacity of roughly twice the combined output of the present presses.

Among the advantages Mr. Roland Haynes cites for offset operation is lower plate costs

than for letterpress, especially for publications with many illustrations. 120 line halftones are produced with excellent results, even on newsprint. Makeready and running time is shorter.

Other printers are finding that other types of work can more quickly and profitably be turned out on ATF-Webendorfer presses. Newspapers, sales manuals, advertising specialties, shopping guides, books and folders are only a few of the many current applications of fast, web-fed offset. These high-speed presses, equipped with their own folding and binding equipment, often produce a finished job at less than the cost of separate binding alone.

Why not look into ATF-Webendorfer presses and the opportunities they offer? For a free booklet detailing the operating features and specifications of presses in this great line, contact your ATF Sales Representative or write directly to American Type Founders, 200 Elmora Avenue, Elizabeth, N. J.



AMERICAN TYPE FOUNDERS

200 ELMORA AVENUE, ELIZABETH, N. J.

Better, more profitable printing from the widest line of equipment



Whenever the job demands sharp reproduction and absence of "show through," your best bet is to run it on ATLANTIC OPAQUE—the outstanding paper for quality printing. Recent improvements have made this excellent sheet the top opaque in its field. ATLANTIC OPAQUE—available in Smooth Finish for sharp, detailed halftones...and Vellum Finish for soft-textured halftones—offers you:

- **Color**—The bright, attractive blue-white shade, developed for maximum contrast to today's offset inks, provides the finest background that is possible for all kinds of printing processes.

- **Opacity**—Greatly increased opacity permits even heavy solid areas to be printed with the maximum clarity, minimum "show through"...even in the lighter weights of ATLANTIC OPAQUE.

- **Strength**—Greater strength gives this new sheet

longer life, greater resistance to tearing...without sacrificing the famous bulk and excellent folding qualities of ATLANTIC OPAQUE.

- **Formation**—Especially developed to minimize troublesome "powdering," ATLANTIC OPAQUE'S formation increases printing clarity and virtually eliminates plate scratching.

Always dependably uniform, ATLANTIC OPAQUE remains stable through sheet after sheet, ream after ream. This, together with exacting, careful trimming, reduces make-ready time...permitting steady, uninterrupted, *profitable* runs.

Find out for yourself how ATLANTIC OPAQUE can create better impressions for *your* business. Ask your Eastern Corporation Merchant for free sample packets today, available in Smooth and Vellum Finishes.

put it on
Atlantic Opaque
 for business
 impressions
 that
 "take"...



Atlantic Papers

PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE • MANUFACTURERS OF QUALITY PAPER AND PULP • MILLS AT BANGOR AND LINCOLN, MAINE • SALES OFFICES: NEW YORK, BOSTON, PHILADELPHIA, CHICAGO AND ATLANTA

ATLANTIC OPAQUE
 ATLANTIC BOND
 ATLANTIC OFFSET
 ATLANTIC COVER
 ATLANTIC LEDGER
 MANIFEST BOND



*His slow-moving shipments drove Smedley to bed
With chills and hot fever and pains in his head.*



*Now Smedley's the picture of vigor and vim—
Swift **RAILWAY EXPRESS** makes deliveries for him!*

The big difference is

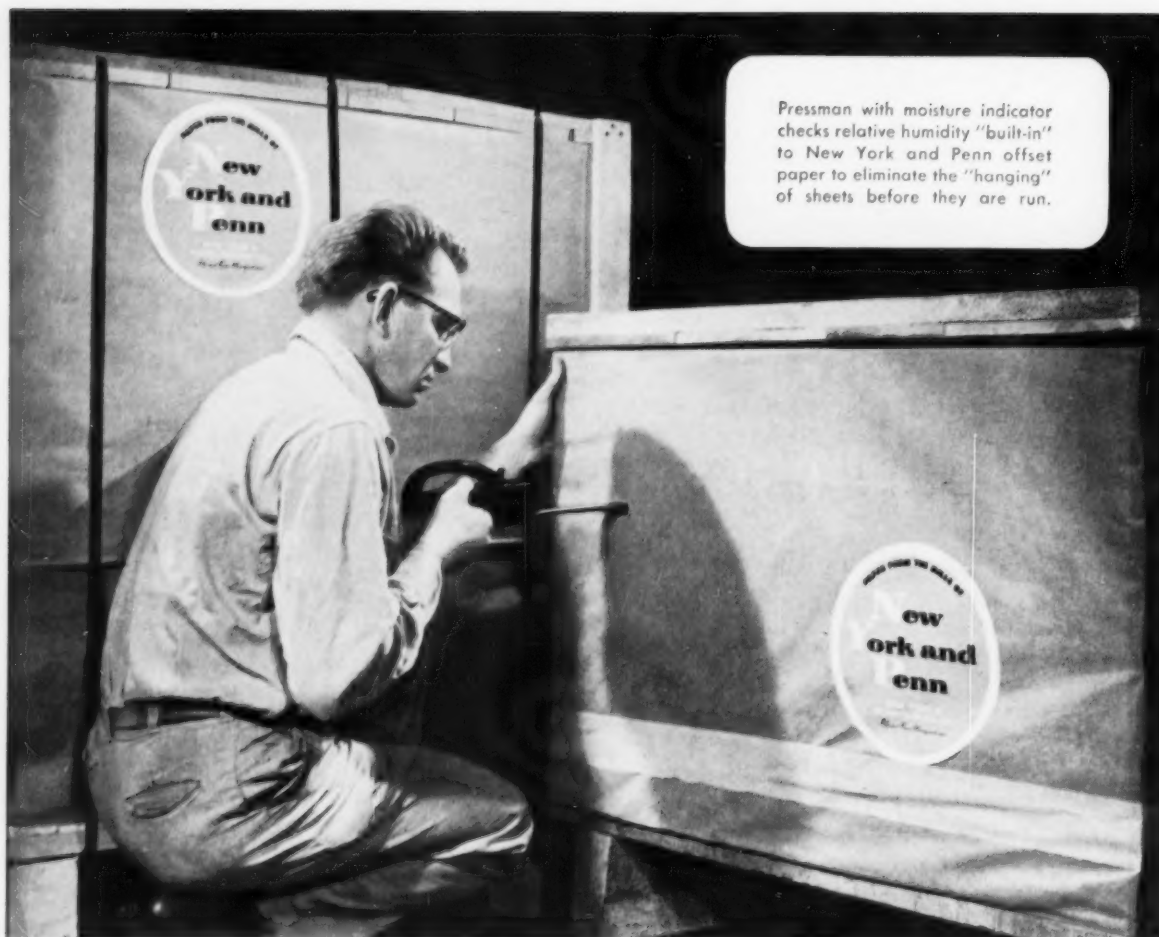
Whether you're sending or receiving,
whether your shipment is big or small, whether
it's moving by rail or air, it pays to specify
Railway Express. You'll find it makes
the big difference in over-all economy, speed,
and safe, sure delivery. It's the complete
shipping service—free enterprise at its best.



REDUCED RATES

on shipments of printed advertising matter
can mean big savings to you. Call your
local Railway Express Agent for details.

... safe, swift, sure



Pressman with moisture indicator checks relative humidity "built-in" to New York and Penn offset paper to eliminate the "hanging" of sheets before they are run.

WHY THIS OFFSET PAPER STAYS FLAT

Before any skid of paper is unwrapped, wise pressmen check its moisture content. But more and more lithographers are learning that a big orange New York and Penn label invariably means offset paper moisture-conditioned for their pressroom... and ready for the press. Seeing that label, they *know* that this is the paper that will *stay* free of waves or curl when the skid is opened under proper pressroom conditions.

It isn't just by accident that New York and Penn Offset maintains its just right-for-the-press quality. For one thing, this paper is manufactured so fibres align with consistently excellent formation. Curl and expansion are minimized right at the start. Then it is custom-

conditioned to the humidity you request, cut in a big new "weather-controlled" finishing room, and packed in moisture-proof wrappers.

Finally, since New York and Penn mills are located right in the middle of the Nation's largest printing markets, this paper reaches you faster, with less handling. Result: higher quality, less work for you.

And are there other benefits to this offset? Yes! Color...opacity...bulk...economy... unusual ability to take folds, die-cuts and embossing—to mention a few.

You can get your nearest distributor's name by 'phoning MUrray Hill 6-6090. Or write New York & Pennsylvania Co., 230 Park Ave., New York 17, N. Y.

New York and Penn *Pulp and Paper Manufacturers*

Super • English Finish • Eggshell • English Finish Litho • Offset • Music • Bond • Tablet • Duplicator • Mimeograph • Drawing • Imitation Press Board • and other specialty grades

48" 133 LINE

48" 150 LINE

3

big screens

36" 250 LINE

*We have two 48 inch screens
150-133 line to fit
your big job also a 36 inch
250 line for projection
or fine reproduction*

A COMPLETE PLATE MAKING SERVICE FOR OFFSET, LETTERPRESS AND ANILINE

PROCESS COLOR PLATE COMPANY

522 South Clinton Street • Chicago 7, Illinois • Phone WEbster 9-0522

**DAY
&
NIGHT**

You can get it all from Mead—*Papermakers to America*



For better impressions, whatever the job, print on Mead Papers. You have at your disposal a completely diversified line of papers in colors, weights and finishes for every printed use. Let your Mead merchant be your source of supply. He knows that the skills and resources of the entire Mead organization are concentrated on the job of making Mead Papers the best value in paper today.

Mead Papers Give Trouble-Free Press Performance

Production costs lowered by uniform quality

Catalogs and folders, price lists and broadsides are a big and important part of your billing. Next time you estimate such a job, plan to use Mead Papers. You will have the satisfaction of working with a uniform, trouble-free paper produced with your needs in mind. Your customer will like the work you deliver. He will be more than satisfied with the appearance of the finished job.

For the finest printing, remember Mead Black & White Enamel, the

aristocrat of superfine glossy coated papers. Here is a brilliant white paper with a high gloss and uniform surface that are receptive to the finest half-tones and assure absolute fidelity of reproduction with maximum detail. For added economy, remember Mead Process Plate, the low-cost coated paper perfectly suited to high-speed production with heat set and flash dry inks. Both are standard products of The Mead Corporation. Let them work for your profit.



THE MEAD CORPORATION

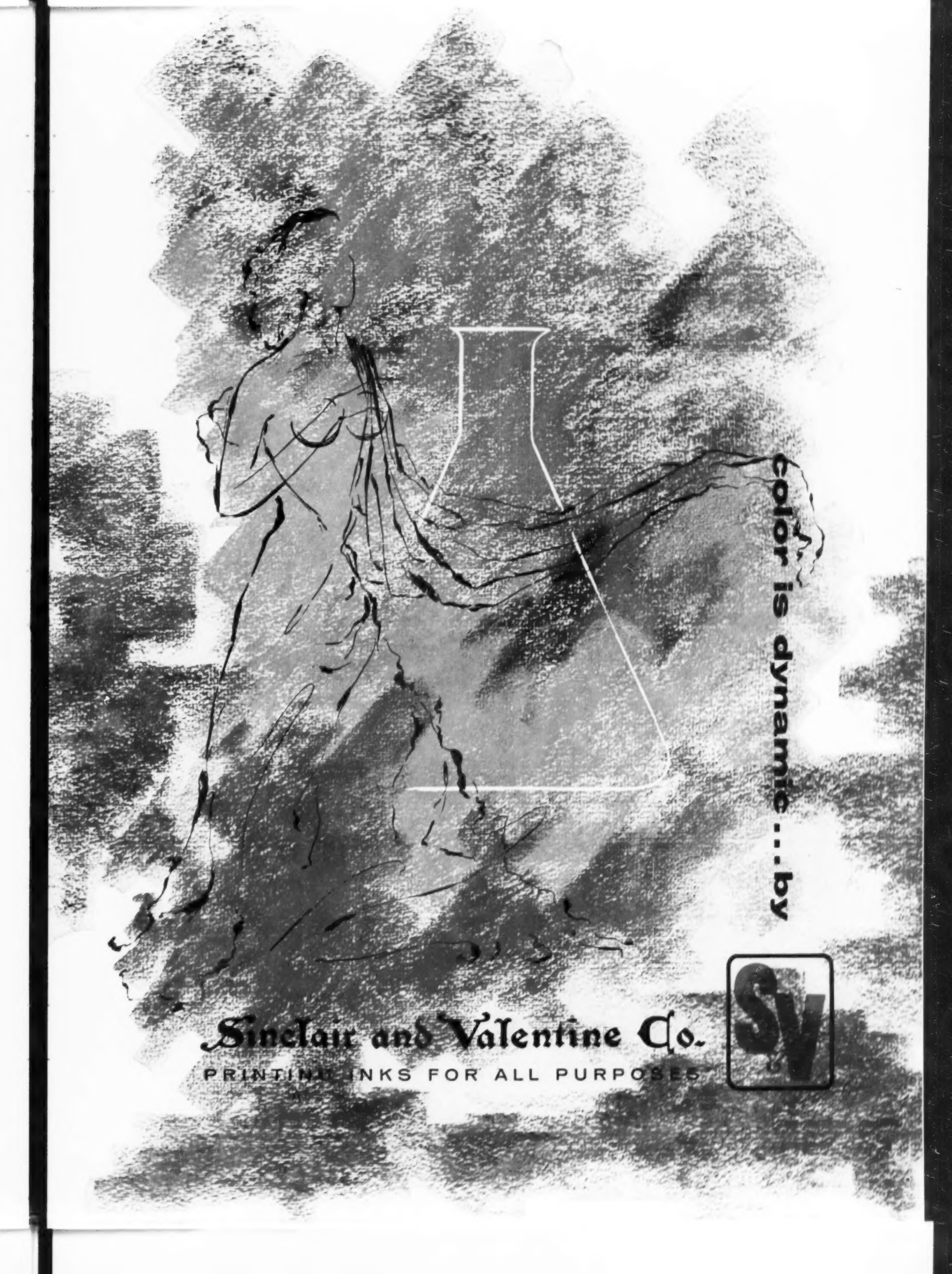
Papermakers to America

Sales Offices: Mead Papers, Inc., 118 West First Street, Dayton 2, Ohio
New York • Chicago • Boston • Philadelphia • Atlanta

Quality Letterpress Papers by Mead

- Dilcol Translucent
- Black & White Coated Cover
- Black & White Enamel
- Old Ivory Enamel
- Printflex Coated Cover
- Printflex Enamel
- Richfold Enamel
- Process Plate Coated
- Escanaba Enamel
- Mead Opaque
- Suede Laid & Wove
- Mead De & Se Tints
- Flat White English Finish

Ask your paper merchant for samples of these papers

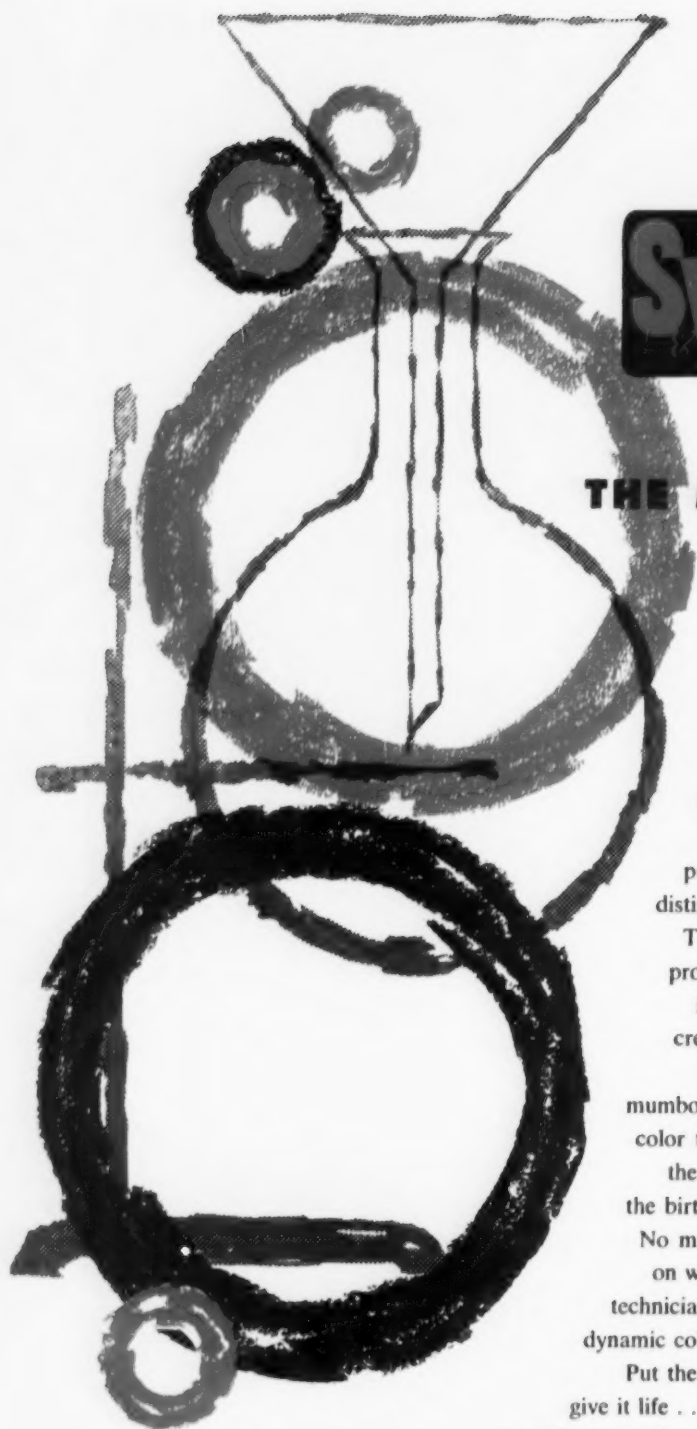


color is dynamic...by

Sinclair and Valentine Co.

PRINTING INKS FOR ALL PURPOSES





Color...

THE MAGIC CATALYST!

Printers and printing buyers have long known that the "perfect" printing job is usually characterized by a distinguishing touch — a touch of magic.

To S&V customers the magic catalyst that provides this touch is found in dynamic S&V inks! S&V color is the secret — the creative force that illuminates any job and makes it outstanding! This magic is no mumbo-jumbo at Sinclair and Valentine. Top-flight color technicians, thoroughly trained, constitute the heart of the S&V laboratories . . . the birthplace of color magic.

No matter what process you are using — or on what surface you are printing — S&V ink technicians will always provide you with the dynamic color that will make your job *the best!*

Put them to work on your next job and give it life . . . make it outstanding with the magic of S&V color!

Sinclair and Valentine Co.

Main office and factory: 611 West 129th Street, New York 27, N. Y.

OVER 35 BRANCHES PROVIDE SERVICE FROM COAST TO COAST

Another reason why Hammermill Bond prints better, types better, looks better



Because this man talks back to the boss, you get better Hammermill Bond

It's not enough that almost everyone else in the plant has okayed Hammermill Bond at some step during its trip from pulp to packaging. This man won't take *anyone's* okay.

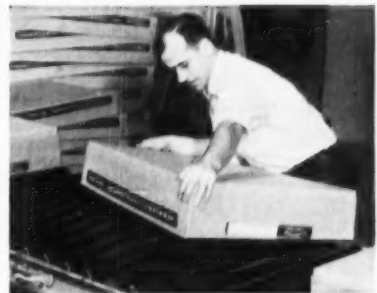
It's his job to pull sealed cartons off the conveyor at random and open them up to see for himself. He checks on 32 qualities that have already been okayed.

He checks the paper itself for finish, squareness, grain direction. He sees that the count is correct. He examines sheets for cleanliness. He checks for turned corners...for half sheets...for short sheets.

Labels have to be straight, cartons tightly taped. Information on the ream labels inside must match the carton labels. Ream wrappers must not be torn or split.

If this inspector's inspector doesn't like everything he sees, he speaks right up. He seldom has to. But because he will talk back to the boss (after all, he's paid to do it), you're more certain of getting the Hammermill Bond quality you expect.

You can see why we call this man's job "customer inspection". He looks after our customers' interest to an extent no customer could. And his job is just one of many *extra* steps Hammermill takes to see that the Hammermill Bond you get pleases both your pressmen and your customers because it 1) *prints* better, 2) *types* better, 3) *looks* better. Hammermill Paper Company, Erie, Pennsylvania.

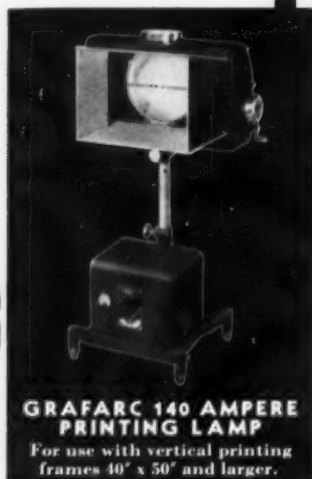


-yet
**HAMMERMILL
BOND** costs no more
-and actually less than many other watermarked papers

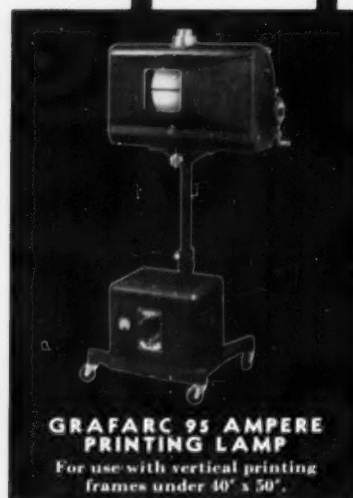
Be Sure

that the
are lamps you buy are motor-driven
—fully automatic!

STRONG GRAFARC ARC LAMPS



**GRAFARC 140 AMPERE
PRINTING LAMP**
For use with vertical printing
frames 40" x 50" and larger.



**GRAFARC 95 AMPERE
PRINTING LAMP**
For use with vertical printing
frames under 40" x 50".

FULLY AUTOMATIC • HIGH INTENSITY

Cut Time in Half on Process Exposures

- Uniform Coverage of Large Areas
- Eliminate Dot Undercutting
- Constant Color Temperatures
- Eliminate Illumination Variables
- Accurate Control of Densities, Regardless of Line Voltage Variations
- Power to Punch Through Dense Kodachromes
- Sharper Reproduction

Overhead model printing lamps available for use with horizontal printing frames. Burn in normal position, avoiding smoking of reflector and preventing ash from depositing on surfaces in the light path.

Models for Monotype Huebner MH photo composing machines assure precise control of intensity for accurate repeats.

Send for free literature or arrange for a demonstration by your dealer.

THE STRONG ELECTRIC CORPORATION

57 CITY PARK AVENUE TOLEDO 2, OHIO

Please send free literature on Strong Grafarc Lamps.

NAME _____
FIRM _____
STREET _____
CITY & STATE _____
NAME OF SUPPLIER _____



**CHALLENGER
CAMERA ARC LAMP**
Vertical trim. Burns at 75 am-
peres and 23 volts at the arc.
Readily mounted on lamp sup-
port arms of any camera.

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

*printing progress
and paper progress...*



*go
hand
in hand*

The printing industry and the paper industry have taken great strides in recent years. And usually the first man to tell you about the continuous changes and improvements in paper is your Nekoosa paper merchant. He offers valuable information . . . shows you new samples . . . and comes up with the correct answer to your paper problems. It is his job . . . but, more important than that, he is proud and happy to be so closely associated with outstanding printing craftsmen all over America!

YOU, THE PRINTER, and your

Nekoosa
PAPER MERCHANT
are a team!



NEKOOSA PAPERS

BOND • LEDGER • DUPLICATOR • MIMED
MANIFOLD • OFFSET • OPAQUE • MASTER-LUCENT
and companion ARDOR papers

It pays to keep posted
on S. D. Warren's
DOUBLE-EDGED campaign



Have you been following the Warren series in national magazines? Each message is designed to accomplish *two* objectives, both of interest to you.

First, each message sells the essential need for good printing, explains how business men can improve their sales and public relations through the proper use of well-printed selling literature.

Second, each message sells *YOU*, the printer, and the vital part you play in the planning and creation of fine printing.

Read this month's message (shown in part at the right). It appears in *THE SATURDAY EVENING POST*, February 11; *BUSINESS WEEK*, February 11; *U. S. NEWS & WORLD REPORT*, February 10.

S. D. Warren Company, 89 Broad Street, Boston 1, Massachusetts.

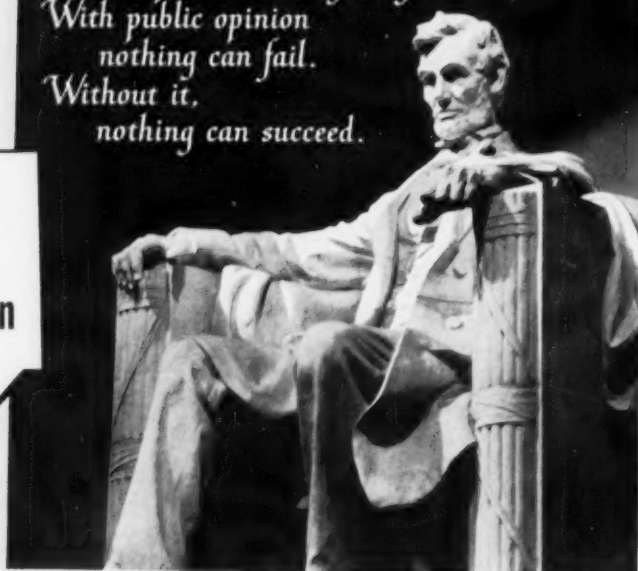
BETTER PAPER — BETTER PRINTING



Printing Papers

for Letterpress Printing, Lithography, Book Publishing, Magazine Publishing, Converting.

Public opinion is everything.
With public opinion
nothing can fail.
Without it,
nothing can succeed.



What Lincoln said applies to *your* business

With public opinion on *your* side, your chances of business success are great. People think well of your company and its policies. They look for you when they buy and like you when they buy and like you friends why they prefer you.

Without public opinion, sales become hard to make and winning brands may win.

Keep Public Opinion

You can keep your brand by supplying about your superior part of your sales the facts, both in the facts in the facts; in broadsides, brochures, folders, and logs, manuals — pieces or passed along from

Printed pieces permit you to tell the whole story convincingly. You have room to illustrate, describe, and present each sales point with pictures of printing papers. Chance

Your Ally — A Good Printer

You can rely on a good printer to save you work, money and time in the creation of printed pieces. But please remember that he can perform most effectively

Your Ally — A Good Printer

You can rely on a good printer to save you work, money and time in the creation of printed pieces. But please remember that he can perform most effectively *only* when you call him in at the *very start* of a job. Don't wait until the creative part is under way. If you delay in consulting him, you restrict him to arbitrary limitations and needlessly handicap his skills.

Give your printer a free hand in the choice of printing papers. Chance

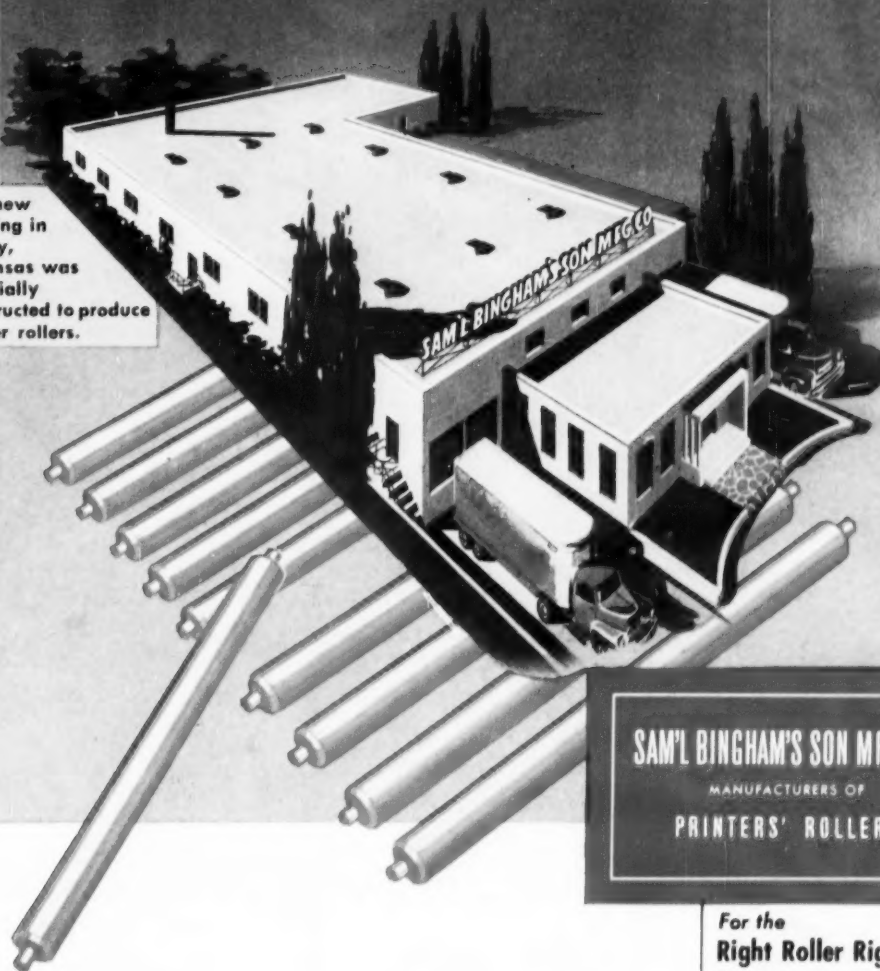
Printing Papers



Some of the forms of literature, printed on
WARREN'S STANDARD PRINTING PAPERS, that are aiding Industry

THE RIGHT ROLLER *Right Away!*

This new building in Searcy, Arkansas was especially constructed to produce rubber rollers.



SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

Now, you can get faster service on your printing rollers because our *new* factory in Searcy, Arkansas increases our capacity for the production of quality rubber rollers.

This ultra modern addition to Sam'l Bingham's Son Mfg. Co. means faster service on rubber rollers *everywhere in the United States.*

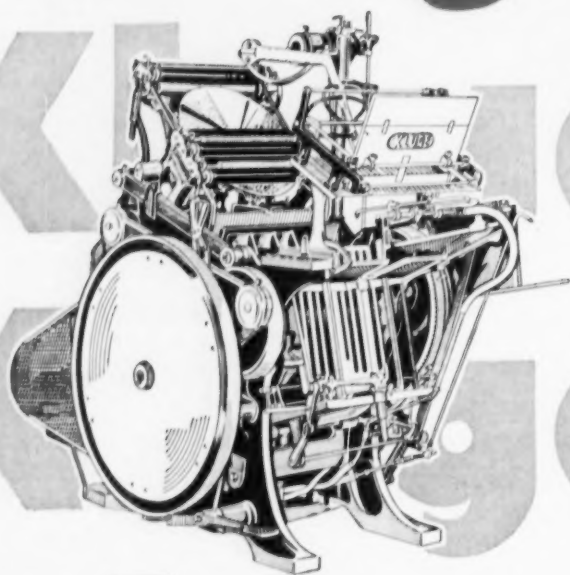
*For the
Right Roller Right Away*

Contact your nearest
Bingham Factory

ATLANTA
CHICAGO
CINCINNATI
CLEVELAND
DALLAS
DES MOINES
DETROIT
HOUSTON
INDIANAPOLIS
KALAMAZOO
KANSAS CITY
MILWAUKEE
MINNEAPOLIS
NASHVILLE
OKLAHOMA CITY
PITTSBURGH
SEARCY, ARK.
ST. LOUIS
SPRINGFIELD, O.
TAMPA, FLA.

COMPOSITION . . . RUBBER . . . VULCANIZED OIL ROLLERS . . . RUBBER REGRINDING IN EACH OF OUR MODERN FACTORIES

Kluge
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A PRINT SHOP IN A PRESS

If you are wondering how you can afford three or four different kinds of presses to handle the wide variety of jobs you are asked to do, your worries are over.

The answer to your problem is the modern, all purpose Kluge Automatic Press.

It's a fact, proved by more than 20,000 Kluge users, that the Kluge can do as much work as three or four other types of presses put together.

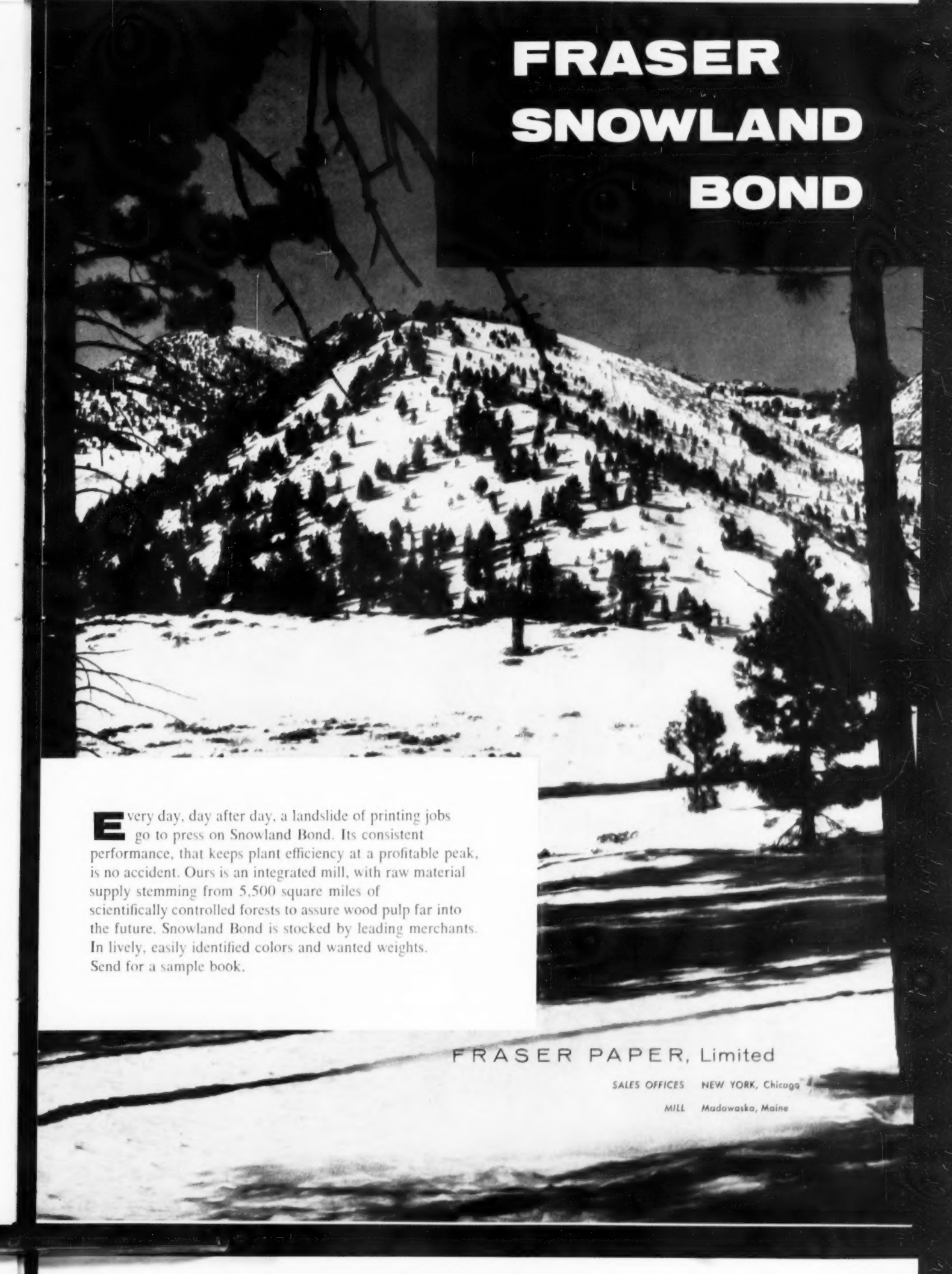
The Kluge can print and die cut more different shapes, sizes, weights and thicknesses of stock than any other press in the world, bar none.

Remember, when you let one machine do the work of several, it's money in your pocket. So, let the Kluge prove to you and your pocketbook that "a print shop in a press" can make you a mass producer at "small shop" expense.

BRANDTJEN & KLUGE, INC.
SAINT PAUL 3, MINN.

With 11 branches serving you
for more than 35 years

BRANDTJEN & KLUGE, LTD.
TORONTO, CANADA



FRASER SNOWLAND BOND

Every day, day after day, a landslide of printing jobs go to press on Snowland Bond. Its consistent performance, that keeps plant efficiency at a profitable peak, is no accident. Ours is an integrated mill, with raw material supply stemming from 5,500 square miles of scientifically controlled forests to assure wood pulp far into the future. Snowland Bond is stocked by leading merchants. In lively, easily identified colors and wanted weights. Send for a sample book.

FRASER PAPER, Limited

SALES OFFICES NEW YORK, Chicago

MILL Madawaska, Maine



KLEX PUMICE SOAP

CUTS INK

**Quick-as-a-wink!
GETS HANDS REALLY CLEAN!**

For a fast, thorough clean-up job, nothing beats KLEX PUMICE SOAP! This hard-milled, mildly abrasive soap cuts ink, grease, dirt—*fast!* Cleans grimy, stained hands completely, yet gently. Exceptionally long lasting. Lathers freely in any water—hard or soft, hot or cold!

Choose from 2 cake sizes:
5 oz. or 1 oz.



P.S.

Photoengravers tell us

AJAX Cleans Copper and Zinc Plates

FASTER.... BETTER.... CHEAPER!

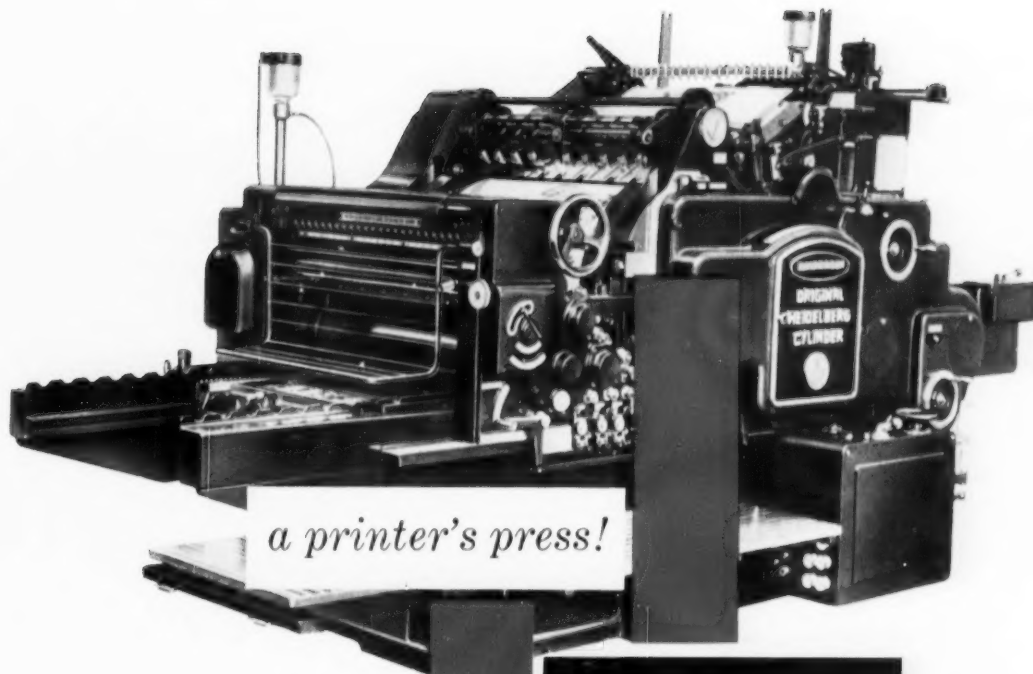
Yes, photoengravers will vouch for it! AJAX—the "Foaming Cleanser"—is great for cleaning copper and zinc plates before enamel is applied. AJAX cuts grease *fast*, eliminates possible trouble later. Costs less than other cleaning agents—washes easily down the drain without clogging. Make a note to try it—soon!



COLGATE-PALMOLIVE COMPANY

Jersey City 2, N. J. • Atlanta 5, Ga. • Chicago 11, Ill. • Kansas City 5, Kans. • Berkeley 10, Calif.

Order the economical
125 or 200-lb. drum today!



a printer's press!

For the first time in the history of printing, here is an automatic cylinder which was designed to solve the many problems brought about by the inherent limitations of printers' materials. Here is a press you have to see and must have.

an **ORIGINAL HEIDELBERG CYLINDER** *can be yours...NOW!*

21 x 28 sheet size • 4 form rollers • 4000 iph
single lever control • simplified feeding
preloading device • hairline register
tremendous impression strength
minimum makeready • trouble-free sheet delivery
continuous delivery • wet and dry spray equipment
built-in roller washing • central lubrication
easy operation and versatility
no "swing-aways" • speedy form positioner

FILL OUT COUPON AND MAIL TO YOUR NEAREST HEIDELBERG DISTRIBUTOR

HEIDELBERG SALES AND SERVICE

118 E. 12th St., Los Angeles 15, California
45-45 Thirty-Ninth Street, Long Island City 4, New York
120 No. Sampson Street, Houston 3, Texas

☐ Send out a representative and give us the details.
☐ Keep us tabbed, we'd like to know more about it.

name _____

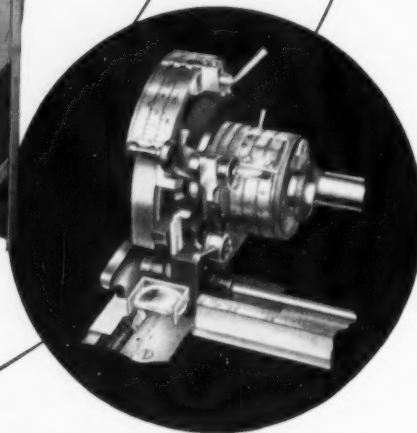
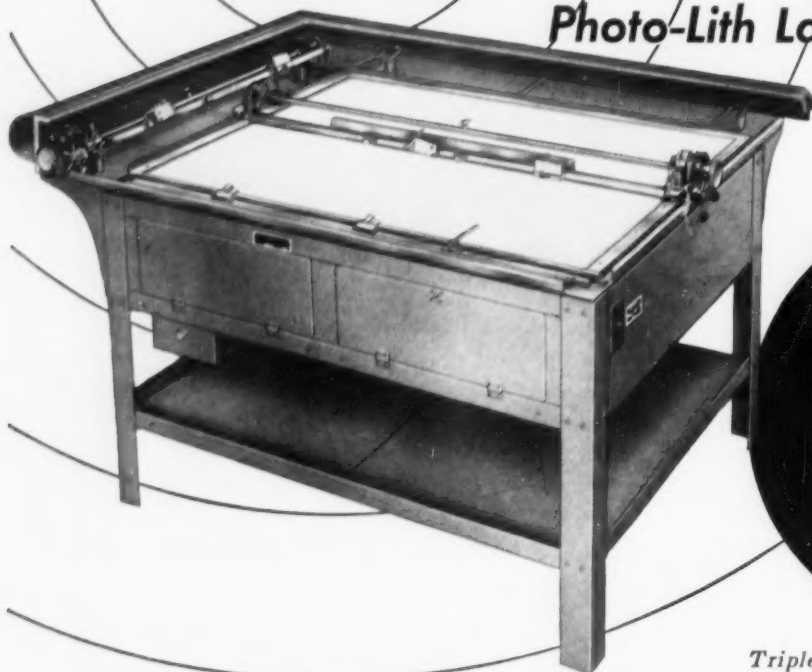
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city _____ zone _____ state _____

NEW YORK • LOS ANGELES • HOUSTON • COLUMBUS • CHICAGO • KANSAS CITY • MINNEAPOLIS • SALT LAKE CITY • DENVER • ATLANTA • PORTLAND • SAN FRANCISCO • SEATTLE

get precision accuracy

faster, easier . . . with the Craftsman Photo-Lith Layout Table



Triple Vernier with Automatic Spacer . . . an optional attachment that simplifies intricate jobs. Especially important for plants doing cross-rule forms.

The Craftsman Photo-Lith Layout Table is an instrument of mechanical precision that will give you the *greatest possible accuracy* in line-up, register, negative and plate ruling, masking, stripping, etc. You'll save time and money and get better work.

Features include: two straightedges at right angles operating on machine cut geared tracks, Vernier dials with calibrations as fine as 100ths, sheet stop guides and grippers, stainless steel scales, and special marking devices for goldenrod layouts, scribing negatives and plates and India ink ruling. Available in 5 sizes with working surface from 28"x39" to 62"x84".

For better line-up and register work, and more profits, get the whole story on the Craftsman Photo-Lith Layout Table. Send for illustrated Catalog today.



CRAFTSMAN LINE-UP TABLE CORP.

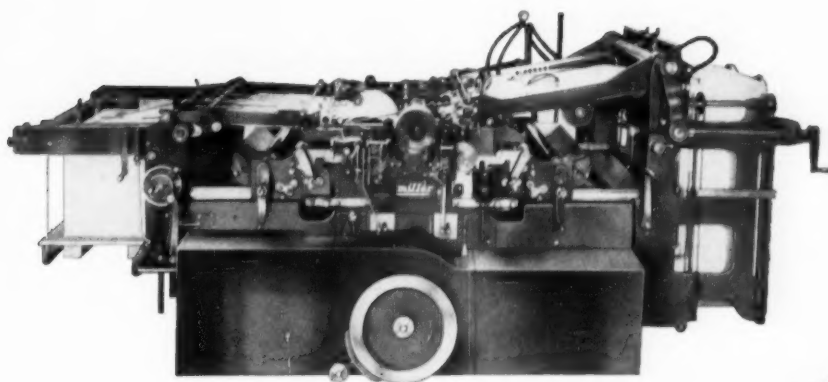
57-B River Street

Waltham 54, Massachusetts

LOW COST

COLOR

Miller 21 x 28 Two-color Letterpress



The Miller 21x28 TW Two-Color Letterpress has brought multi-color work within the reach of many printing buyers for the first time. A top speed of 4000 two-color impressions per hour, coupled with exceptionally fast get-away characteristics, has enabled it to produce even short runs of color at costs which allow low prices for the customer. If you are interested in increasing your color volume, write for information on this cost-saving press.



MILLER PRINTING MACHINERY CO.

1115 Reedsdale St., Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED

730 Bay St., Toronto 2, Ontario



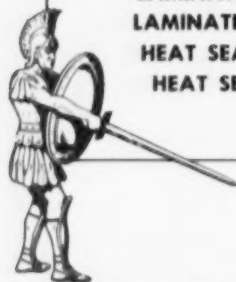
A BALTIMORE PRINTER

says...

**"Trojan 3-D
Gummed Paper
saves me 50%
in costs
after printing"**

**A
Complete Line of
Gummed Printing Papers
in Sheets and Rolls**

**LABEL PAPERS
STAMP PAPERS
LAMINATED FOILS
LAMINATED PAPERS
LAMINATED FABRICS
HEAT SEAL PAPERS
HEAT SEAL FOILS**



This enormous saving is realized through the better handling qualities of TROJAN 3D GUMMED PRINTING PAPERS . . . savings in trimming and diecutting, padding and boxing. The 3D process gives these remarkable papers the characteristic of lying flatter over a wider range of humidity.

They also feed and deliver much faster and better.



**The
GUMMED PRODUCTS
Company**

. . . A subsidiary of
St. Regis Paper Company

Main Offices and Mills: **TROY, OHIO**—Sales Offices: Atlanta, Chicago, Cincinnati, Cleveland, Los Angeles, New York, Philadelphia, St. Louis, San Francisco—Distributors from coast to coast.

an
ANNOUNCEMENT
of interest
TO EVERY
TRADE, BOOK
OR
COMMERCIAL
BINDERY

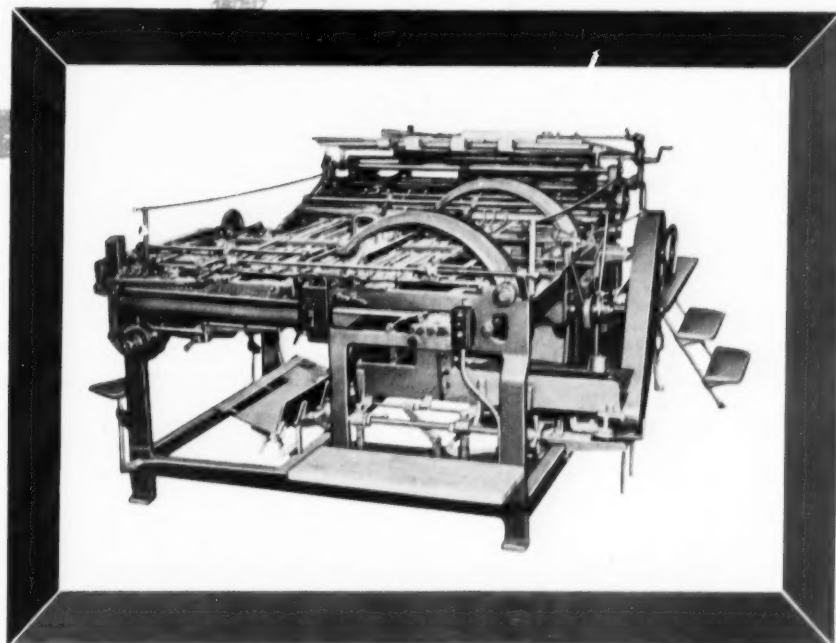
The Dexter Folder Company, for the first time since 1949, is planning to manufacture a limited number of Dexter No. 191-A Book and Job Folders.

The decision to offer the 191-A Jobber once more was based on the numerous inquiries received from the bindery industry as to the availability of this machine.

If operating conditions in your plant are such that a knife-type folder is best suited to your needs, this is a unique opportunity to secure a machine that has been known for many years as the standard of the industry.

CONDENSED SPECIFICATIONS

Maximum Sheet: 44 x 58",
Minimum Sheet: 19 x 25",
Standard Folding Arrangement: 4 right angles and Parallel 32. Parallel Sixteen Attachment available if desired. Equipped with Cross Continuous Feeder.



For detailed information
contact your nearest Dexter
representative.

DEXTER FOLDER COMPANY

GENERAL SALES OFFICE

330 WEST 42ND STREET, NEW YORK 36, N. Y.



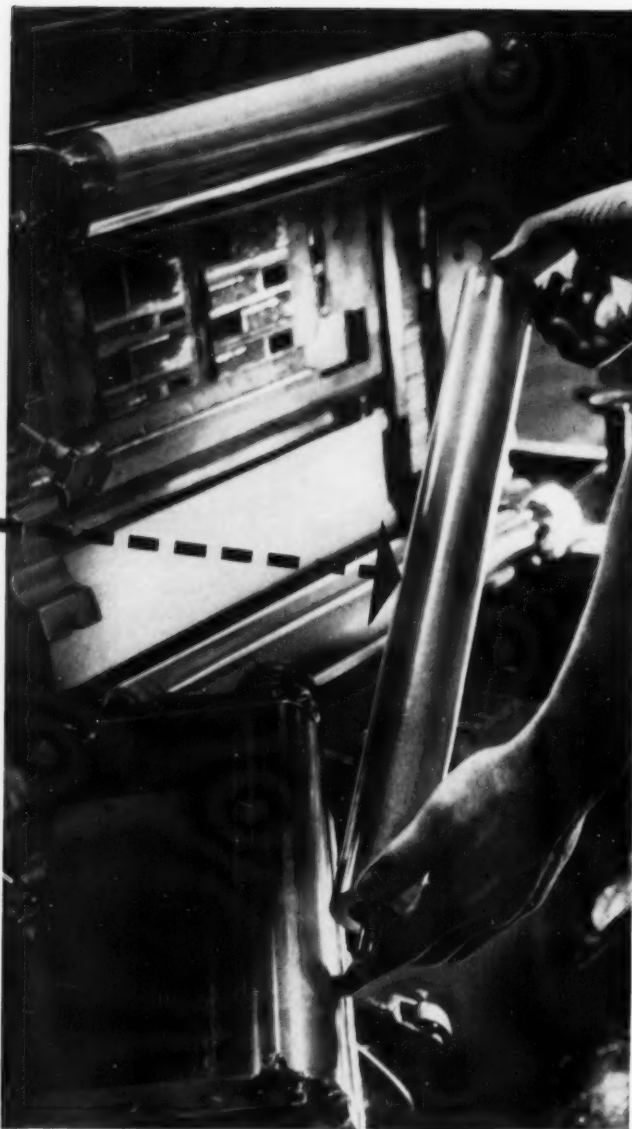
The most revolutionary graphic arts development in 25 years!

Though its announcement is barely a month old, the fabulous new Extron roller is already earning the praise and admiration of printers everywhere. Not since the introduction of synthetic rubber 25 years ago has a graphic arts development created such interest.

Extron is a brand-new kind of synthetic roller—nonporous, non-ink-absorbing and possessed of remarkable durability and printing qualities. It is being manufactured by The Moreland Corporation and Sam'l Bingham Son's Manufacturing Company. Over 2 years of thorough field-testing have proved Extron to be almost indestructible—and have revealed almost unbelievable performance characteristics (see box).

At present, Extron is being used mostly for letterpress printing, but it has a tremendous potential in the offset field as well—and is now being manufactured in popular offset press sizes.

Be sure to get all the facts about the great new Extron roller. Just write to Moreland Corporation, P.O. Box 1018, Willow Grove, Pa.



EXTRAORDINARY FACTS ABOUT EXTRON

- 3 to 4 times as much abrasion resistance
- fully 100% recovery from deformation
- far superior printing qualities
- amazing resistance to damage and cutting
- a smooth, non-absorbing surface—remarkably easy to clean
- superior tack
- absolute resistance to heat, cold, light, shrinkage

EXTRON* Rollers

*T.M. applied for. Pat. applied for

DISTRIBUTED BY

Jomac Inc., Phila. 38, Pa., New York 38, N.Y.
 Frank A. Reppenhagen, Inc., 335-41 Oak St., Buffalo 3, N.Y.
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ONLY:

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IT..**

OXY-DRY SPRAYER CORPORATION
320 S. Marshfield Ave.
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We are interested in OXY-DRY Sprayers;

send more information ☐
or your representative. ☐

Firm Name _____

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OXY-DRY

PRECISION ENGINEERING

GIVES YOU ALL THESE COMPETITIVE ADVANTAGES

GREATER PRESS SPEEDS
more impressions per hour

REDUCES REJECT SHEET WASTE
more deliverable sheets

PERMITS FULL PRESS LOADS
faster job handling time

USES LESS OFFSET POWDER
costs less to operate

FASTER SETTING & DRYING OF INK
less waiting time for next operation

ELIMINATES STATIC ELECTRICITY
"plumb-bob" jogging on press delivery

MUCH LESS SERVICE & MAINTENANCE
fill it...set it...forget it operation

ANY one of the above advantages would make OXY-DRY superior to any and all other offset prevention methods. Combined, they give the printing plant that has OXY-DRY equipment a tremendous competitive advantage that simply means more business, more profits and more satisfied customers.

If you want to increase the number of impressions per hour for every press in your plant, then you need OXY-DRY sprayers... write, wire or phone us today for more details.

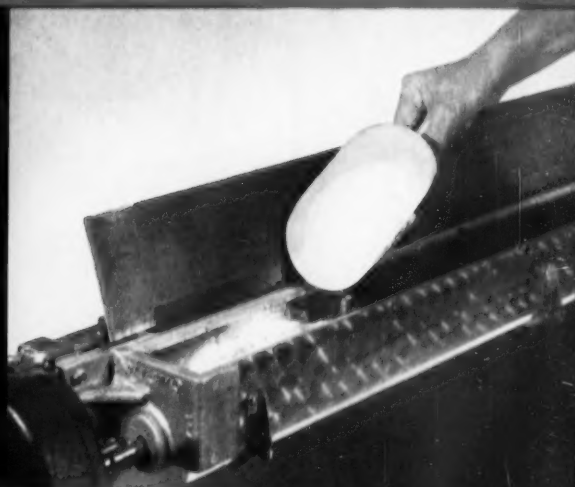
OXY-DRY

**THE ONLY RIGHT INK
OFFSET PREVENTION PROCESS**

**OXY-DRY SPRAYER
CORPORATION**

NEW YORK CHICAGO SAN FRANCISCO
320 South Marshfield Avenue, Dept. 1P,
Chicago 12, Illinois

**FILL
IT..**



**SET
IT..**

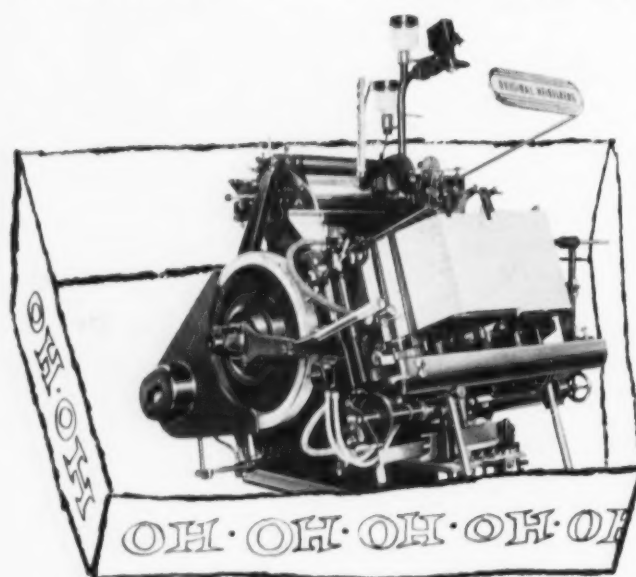


**FORGET
IT!**



why farm it out? ... Original Heidelberg automatic platens can turn out anything from the finest four-color process to hard-to-handle novelties with simple ease ... and turn these jobs into full profit for you. Impression strength, perfect registry and ease of operation means you can do it yourself with an Original Heidelberg.

the latest "DO IT YOURSELF" kit by **ORIGINAL HEIDELBERG**



*main distributors of
Schnellpressenfabrik, A.G. Heidelberg*

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Long Island City 4, New York

HEIDELBERG SOUTHERN SALES CO.

120 North Sampson Street, Houston 3, Texas

HEIDELBERG WESTERN SALES CO.

118 E. 12th Street, Los Angeles 15, California

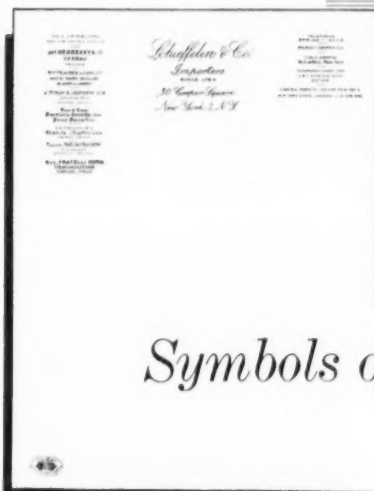
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Los Angeles 15, California;
Columbus 15, Ohio; Chicago 16, Illinois;
Kansas City 6, Missouri; Salt Lake City, Utah;
Minneapolis 15, Minnesota;
Denver 2, Colorado; Atlanta 9, Georgia;
Portland, Oregon; Seattle, Washington;
San Francisco 3, California

ORIGINAL HEIDELBERG.

Prominent Users of Strathmore Letterhead Papers: No. 120 of a Series

*These are the symbols of
some of the world's finest
spirits...imported by
Schieffelin from France, Scotland,
Italy, Jamaica and Puerto Rico.*



Symbols of **Quality!**

One of the more important symbols representative of the high standards of Schieffelin & Co. is its letterhead on Strathmore paper. If you are looking for a letterhead that is symbolic of the character of your firm, ask your supplier to show you how expressive your letterhead looks on Strathmore. Let the fine appearance and quality of Strathmore Letterhead Papers strengthen the impression your correspondence makes.

Schieffelin & Co. brings spirits of quality to connoisseurs through its Import Division, the sole purveyor in this country of Hennessy Cognac, Teacher's Highland Cream Scotch Whisky, Chartreuse Liqueur, Moët & Chandon Champagne, Don Q Rum, Dagger Jamaica Rum and Cora Vermouth. Famous throughout the world, these respected brands echo the Schieffelin trademark—Quality, Integrity, Service.

STRATHMORE LETTERHEAD PAPERS: STRATHMORE PARCHMENT, STRATHMORE SCRIPT, THISTLEMARK BOND, ALEXANDRA BRILLIANT, BAY PATH BOND, STRATHMORE WRITING, STRATHMORE BOND, ENVELOPES TO MATCH CONVERTED BY OLD COLONY ENVELOPE CO.

STRATHMORE THIN PAPERS: STRATHMORE PARCHMENT ONION SKIN, STRATHMORE BOND ONION SKIN, STRATHMORE BOND AIR MAIL, STRATHMORE BOND TRANSMASTER.

STRATHMORE

Makers of Fine Papers

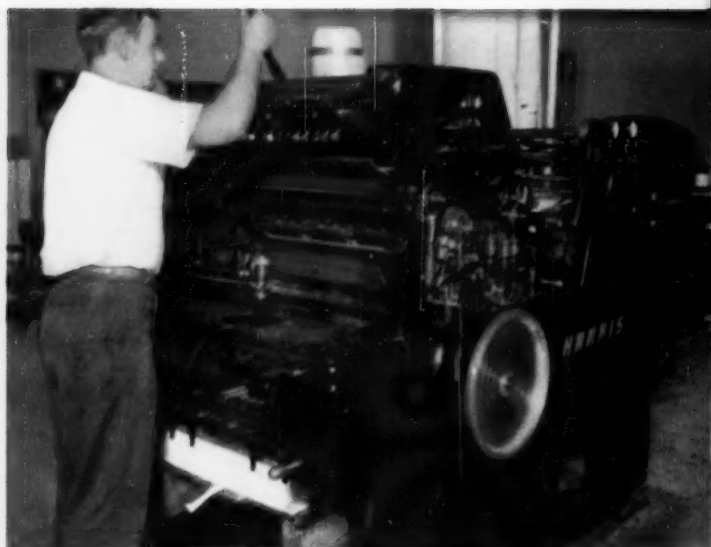
STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

Strathmore
Advertisements
in national
magazines tell
your customers
about the
letterheads of
famous American
companies on
Strathmore
papers. This
makes it
easier for
you to sell
these papers,
which you
know will produce
quality results.

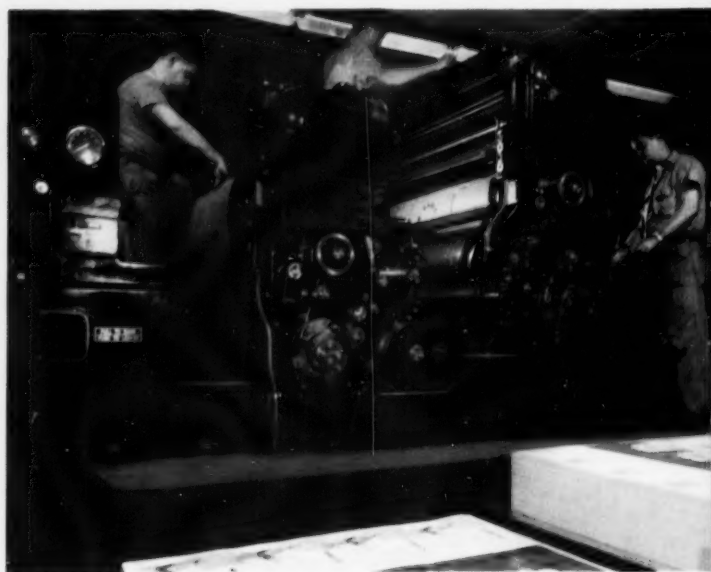
This series appears in:

TIME
NEWSWEEK
BUSINESS WEEK
PRINTERS' INK
SALES
MANAGEMENT
PURCHASING
ADVERTISING
REQUIREMENTS





From 17½ x 22½" press customers in Cleveland...



36 x 48" press customers in New York...

**You talk...
we listen
and both of us profit!**



23 x 30" press customers in Detroit...



23 x 36" press customers in Baltimore...



43 x 59" press customers in Milwaukee...



52½ x 77" press customers in Chicago...

From customers all over the country come sincere ideas on ways we can serve them better. This kind of "customers' forum" . . . listening to your experiences and opinions . . . is one of the most valuable guides we have. Sometimes we're able to act immediately. Sometimes, for good reason, we can't. But we try!

For example, take the problem of inking and emulsification. Reports of frustrating ghosts and muggy images came from almost every state. Many people, no matter what make of press they used, seemed to be bothered. Some offered ideas for possible solutions.

These suggestions, plus Harris's constant study and research, paid off when our engineers designed a completely new inker. It puts the heaviest flow on the form rollers next to the dampeners. Result: ghosting and one-turn roller streaks are practically eliminated and emulsification is substantially reduced. Now you

tell us it's the best inker on any offset press. (That's why today all Harris presses, from 17½ x 22½" to 52½ x 77", use this *patented* method.)

Everybody profits . . . owners, pressmen, and *their* customers . . . from a competitive advantage like this. Similar improvements can happen in many other ways, big or small, through discussion. You talk . . . we listen! Good communication results in greater progress and profit for both of us.

Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

**HARRIS
SEYBOLD
COMPANY**

HARRIS PRESSES

Harris Presses • Seybold Cutters • Harris Litho Chemicals
Special Products • Cottrell Presses • Platemaking Equipment
Macey Collators



Only UNITED AIR LINES offers Reserved Air Freight space on all equipment

For extra convenience and dependability, United Air Lines can guarantee you space for your shipments through its Reserved Air Freight plan. And only United makes this available on all equipment—over its own routes and world wide as well.

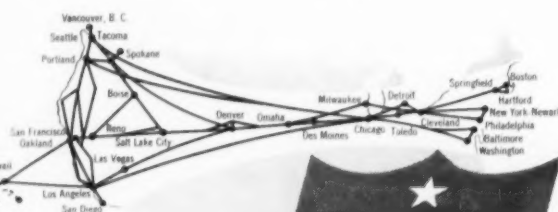
Reserved Air Freight space is just one of the reasons why so many businesses in practically every field are turning to United Air Lines Air Freight. Another is United's route, which links the East, the Midwest, all the Pacific Coast and Hawaii—a total of 82 markets.

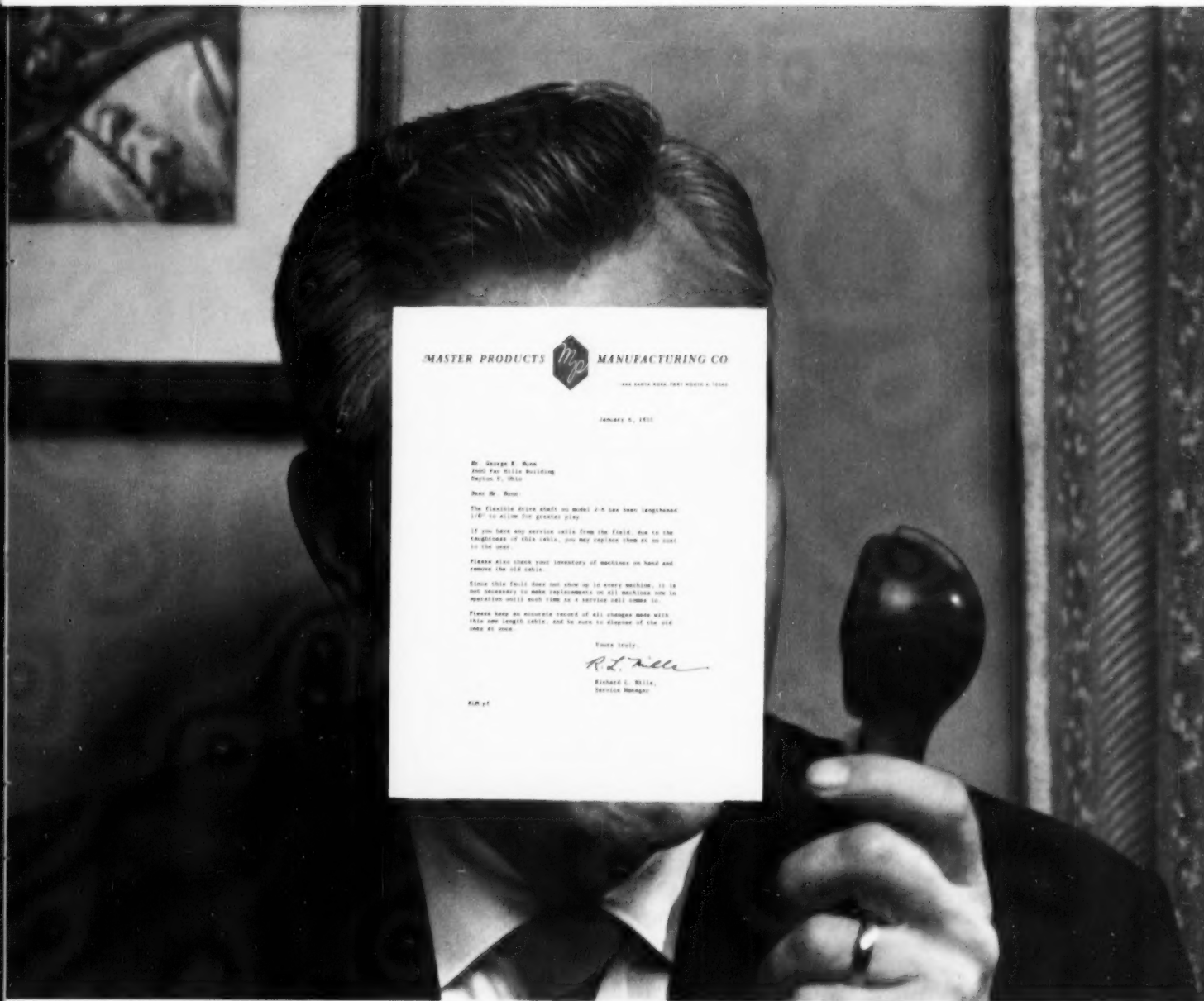
And at every point along its Main Line Airway, United can furnish fast, convenient connections to speed your shipments throughout the nation and the world.

Whatever you ship, wherever you ship it, call on United Air Lines for the utmost in air freight convenience, dependability and economy.



For service or information, call or write the nearest United Representative.
Or write for booklet, "Industry's Flying Partner,"
Cargo Sales Division, Dept. IP-2,
United Air Lines, 5959 S. Cicero Ave., Chicago.





MASTER PRODUCTS  MANUFACTURING CO.

1000 EAST 10TH STREET, CLEVELAND 17, OHIO

JANUARY 4, 1951

Mr. George E. Ross
2000 East 10th Building
Cleveland 17, Ohio

Dear Mr. Ross:

The flexible drive shaft on model J-4 has been lengthened 1/8" to allow for greater play.

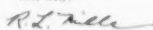
If you have any service calls from the field, due to the lengthening of this shaft, you may replace them at no cost to the user.

Please also check your inventory of machines on hand and remove the old shafts.

Since this shaft does not show up in every machine, it is not necessary to make replacements on all machines now in operation until such time as a service call comes in.

Please keep an accurate record of all changes made with this new length shaft, and be sure to dispose of the old ones at once.

Sincerely,



Richard L. Mills,
Service Manager

RLM:pt

COLOR PHOTOGRAPH BY ANTON BRUENL

How do you look to customers you've never seen?

YOU PUT YOURSELF *and* your company on paper when you talk to people by mail. You're a letterhead—a typed message—a signature.

But you come to life again when you've been read. You become a picture in another man's mind. How do you look?

Well, how do your letters look? Does

your letterhead make typewritten messages stand out crisply and cleanly to demand attention? Does it have that fine paper crackle and feel when it's in your customer's hands? Are you proud to put your signature on it?

That's the way it should be for good impressions. That's the way it is when your letterhead is on HOWARD BOND.

Ask your printer or paper merchant to show you samples of *whitest* white and colors.

You'll look your best when you're on HOWARD BOND.



PRINTERS! This message appears in advertising magazines read by your customers.

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's

Business Paper"

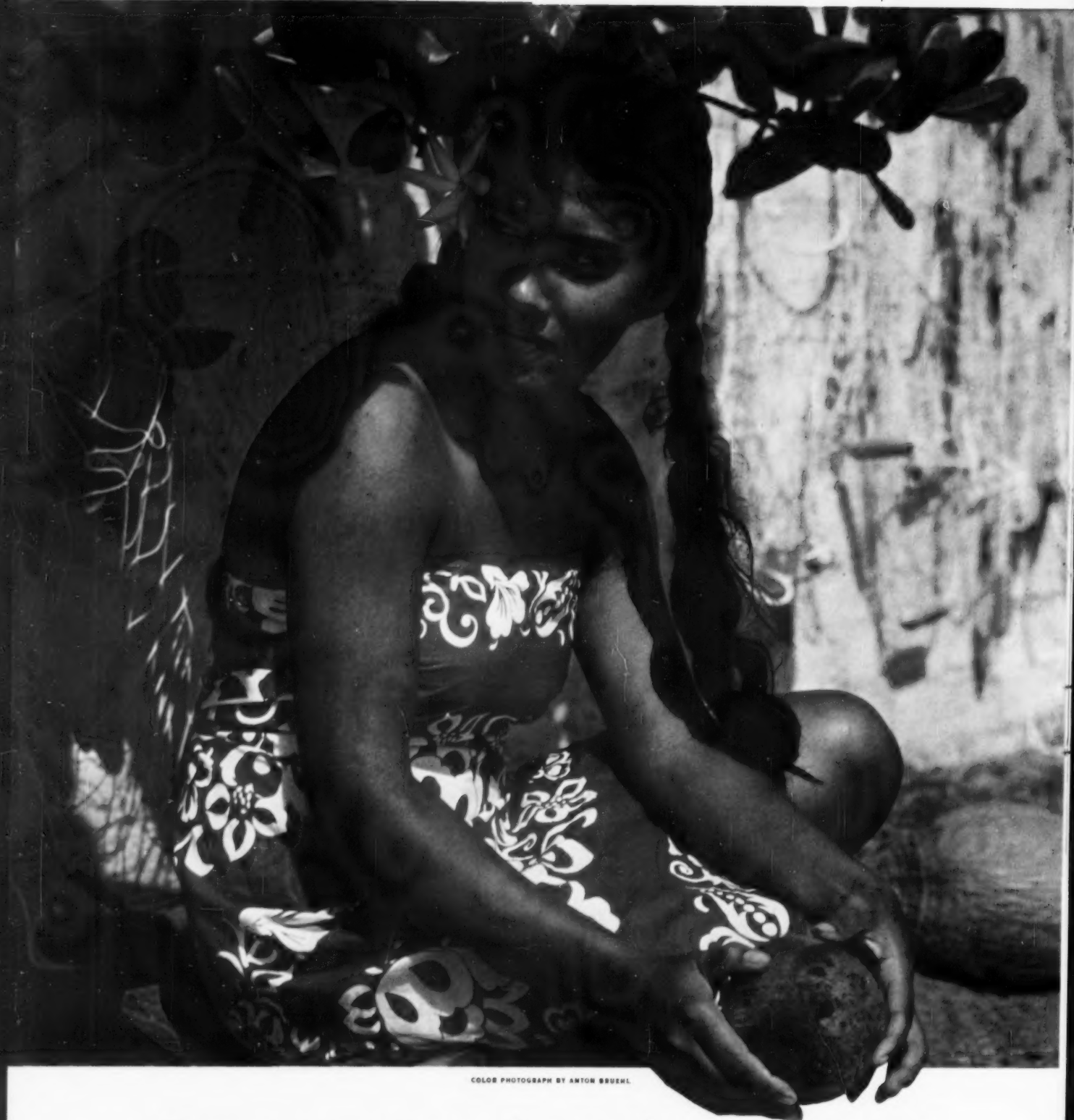
Companion Lines: Howard Ledger • Howard Mimeograph

Howard Writing • Howard Posting Ledger

Printed on Maxwell Offset



Basis 80—Hand Made Style finish



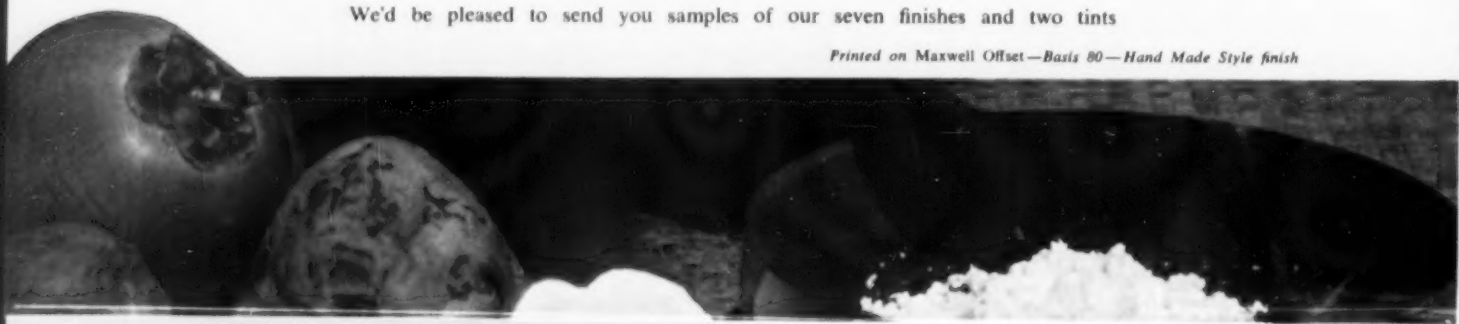
COLOR PHOTOGRAPH BY ANTON BRUHL

Doesn't color reproduce better on Maxwell Offset.?

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our seven finishes and two tints

Printed on Maxwell Offset—Basis 80—Hand Made Style finish





NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

**Business Still Good;
May Be Close to Peak**

Business still going good at end of January . . . some urging note of caution . . . rate of steepness of upgrade not as great as last year. Boom still running but may be getting close to peak . . . seems to be getting old. Business spending still high . . . expansion plans still on the rise with big companies. Consumer income still rising . . . people still spending freely.

**Tax Cuts Uncertain But
Congress May Force Them**

Maybe tax cuts this year, maybe not . . . President against any now. President wants to cut but budget won't permit any reductions now . . . Eisenhower wants to go slow. Election-conscious Congressmen want to go faster . . . may win out.

Printing Sales Up 5.5%

Printing and publishing sales were \$4,234 million, up 5.5%, first 9 months of '55 . . . after-taxes profit \$165 million, up 16.2%. So reports Federal Trade and Securities and Exchange Commissions.

**Newsprint Still Short;
May Last All This Year**

Newsprint shortage (about 65,000 tons short, Commerce Dept. says) will continue all year. Congressional committee will ask big publishers to cut ad volume so small can have share of available newsprint. Many big papers own mills . . . Government will leave allocation, if any needed, to state publishers associations, which helped in past. Alaska suggested for newsprint development but power a problem.

Paper & Board Tops '54

Paper and board output this year expected to reach some 30 million tons . . . 29.9 million all-time high last year. New record consumption 34.55 million tons, 418 pounds per person, gain of 30 pounds over 1954.

**Congressman Wants Ad
Mail to Go First Class**

Commercial advertising mail will pay first class postage rate if Rep. Burr P. Harrison (D., Va.) has his way . . . he's introduced H.R. 8810 . . . would retain third-class rate for nonprofit organizations. Rep. Burr said his constituents complaining about flood of advertising that comes to them at cheap rates.

(Over)

NEWSLETTER

(Continued)

Business Opportunities In New Highway Program

Good business opportunities for printers when superhighways and other new roads built in their communities . . . many businesses forced to relocate . . . new stationery, various business forms, new direct mail literature, etc. Congress now ready to move fast on providing taxes, other funds, for new superhighways . . . big program coming up.

Technicolor Co. Forms Graphic Arts Division

Technicolor Co. now in field of color lithography as second step of diversification program . . . has set up Graphic Arts Division which will also devise, perfect, operate new printing equipment . . . two former RIT men head division. Details in March IP.

Miehle Stock Offered Public for First Time

Miehle Printing Press & Mfg. Co. stock being offered to public for first time in 66-year history of Chicago firm. Registration statement covered 261,816 shares of \$7.50 par class A nonvoting common stock . . . 211,816 shares to be sold for account of large group of stockholders, 50,000 shares for company. Offering expected Feb. 16.

New Engraving Alloy For Powderless Etching

New engraving alloy called Rapid-Etch, developed for use in powderless etching process, on market. Can be used for halftones up to 133-screen. Manufacturers claim it does not oxidize rapidly, can be easily soldered, tooled, sawed, repaired. Details in March IP.

Demonstrates New Press

American Type Founders demonstrated new ATF-Mann N-135 offset press Feb. 6 in New York City . . . claimed all-new and high-speed. Details on page 73 this issue of IP.

Goss Steps Up Tool Plan

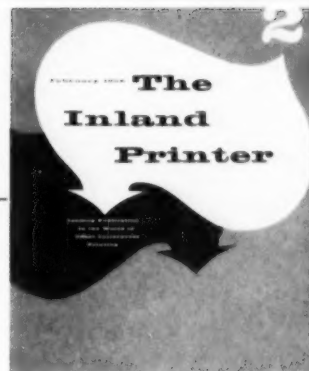
Goss Printing Press Co., Chicago, has unfolded accelerated program of engineering developments and precision machine tool additions. Goss will purchase \$350,000 in new machine tools this year . . . details in March IP.

Printer or Kite Flyer?

Some printers excited over new Benjamin Franklin 3-cent stamp showing Franklin flying kite and "discovering" electricity. They claim Franklin always considered himself a printer, first, last and always . . . emphatically insist stamp should have shown Franklin as a printer.

Buys Smith-Corona Stock

Another graphic arts supply firm diversifies . . . Rapid Electrotpe Co., Cincinnati, purchased 42,000 shares (12% interest) of Smith-Corona, Inc., Syracuse, N.Y.



Collotype Printing Cuts Customers' Costs

- Photogelatin plates can produce continuous tones without screen dots in short press runs
- Only a few plants in this country can do collotype printing; special equipment required
- You can save your customers money by having short-run display work done by collotype

★ The story of collotype is the dramatic story of an amazing and rapidly developing reproduction printing process. At one time, only a small fraction of the production and graphic arts people were familiar with this printing method. Today, the collotype method of printing is being recognized as filling a definite need in printing—for economy in short runs, with high fidelity. And, it is only now finding its rightful place among the major printing processes, such as letterpress, offset, rotogravure and silk screen.

Collotype printing is not a complex process; it is simply a method of printing—known also as photogelatin—that permits final reproduction in continuous tones without screen dots of any description. Collotype is an excellent medium for reproducing fine originals and is considered by many as the only alternative for achieving actual photographic-like reproduction, so close to a photographic print in appearance that it often requires the keen observation of a technician to detect the difference.



The collotype process has one advantage from the standpoint of eye appeal, and that is its ability to reproduce photographs, paintings, drawings, in fact every type of artwork, in continuous unbroken tones. All that is required is the same type of artwork that is used for offset lithographic reproduction.

Another advantage is its ability to reproduce the softness, the richness and fidelity of *all* tones and details without any intervening screen dot. The most delicate pastel strokes and finest wash tints are duplicated exactly. There is a soft merging of tones that recreates perfectly the original subject matter.

Cost Is Recurring Factor

With the problem of cost in the graphic arts field a constantly recurring factor, the economy of the collotype process is of vital importance. By using the collotype printing method, it is possible to obtain top quality printing at a surprisingly low cost. Collotype is able to make reproductions up to 40 by 60 inches without loss of detail in runs of from 100 to 5,000. Inexpensive gelatin plates are used, which accounts for the large savings over conventional printing plates.

When properly used and understood, this process produces extremely satisfactory results. Some knowledge of the steps involved in the collotype printing method will reveal just how this process can be used to the best advantage.

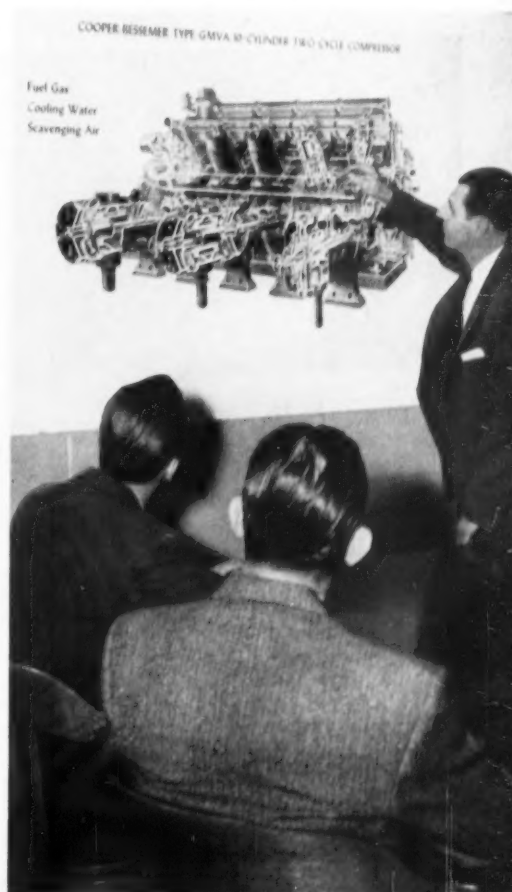
The necessity of reproducing subject matter with extreme fidelity is always a

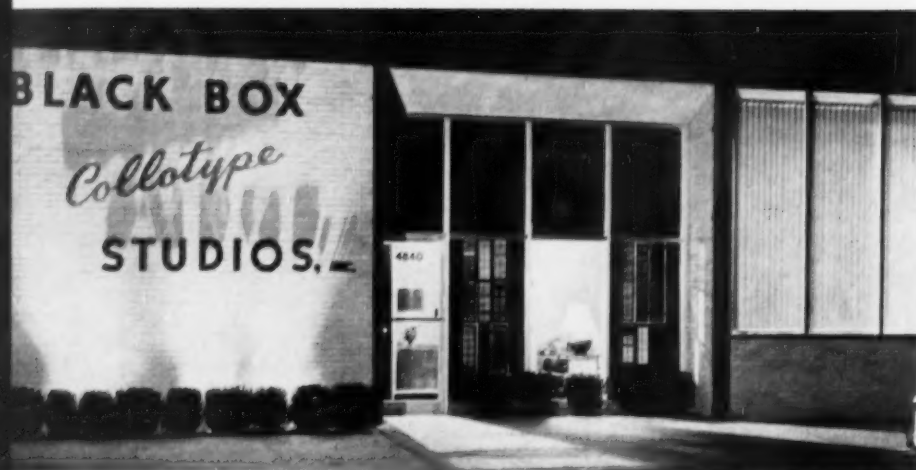
problem that must be faced. The gelatin type of printing plate used in collotype has been so perfected that it gives the most exacting reproductions when handled under modern, controlled conditions.

It is important to know about the printing plate used. It consists of a thin film of chemically treated gelatin which has been flowed over a flexible metal plate and then dried. Great care is used in the preparation of the gelatin solution, and in the coating and drying of the plate. After these initial steps, the collotype plate is ready to receive the image or subject matter to be reproduced.

Smaller negatives are used by most other processes but in enlarging to the final subject size, there is a resulting loss in detail and definition. The collotype

Many companies need small quantities of large displays in color for dealers, counter displays, translucent signs, instruction posters and the like. At left, Thomas D. Heak, vice-president of Black Box Collotype Studios, Chicago, shows customer how he can produce limited quantities of dealer display material by collotype cheaper than cost of letterpress four-color process plates or by offset. Right: Greatly enlarged, continuous-tone illustration used for dealer instructional purposes





One of the leading collotype printers in the United States is the Black Box Collotype Studios of Chicago. The company now occupies a new, ultra-modern building at 4840 West Belmont Avenue. The entire plant is air-conditioned and humidity is carefully controlled in all departments with special care taken in separate pressrooms for each press to maintain extra-high humidity needed

negatives are placed against special gelatin-covered plates and exposed to light, which makes the impression on the plates in exact relationship to the lights and darks of the artwork.

Plate Reacts Chemically

Before exposure, the gelatin plate is smooth, hard and evenly absorbent. As light strikes it, a chemical change takes place which makes it moisture-repellent in proportion to the amount of light admitted. This reaction of the sensitized plate to light is the key to the photogelatin process. The continuous-tone negatives consist of myriad lights and shadows that permit varying degrees of light to pass

through, depending on their tonal density. Film areas that are solid will admit very little or no light at all to the gelatin, but the clear areas will admit a maximum of light. Between these two extremes every degree of absorbency is evidenced on the gelatin plate. Cold water is used, after exposure, to wash the sensitizing chemicals out of the plate.

Now comes the actual printing. The plates are placed on the press cylinders; both flat-bed and rotaries are used. The plates are immersed in glycerine and water solution which causes the unexposed and partially exposed gelatin to absorb moisture, swell up and repel the special grease-ink which is used, according to

the amount of moisture retained on the plates.

Kiss Impression Needed

The plates, which are now on the press cylinder, then gently kiss the paper as it passes over them, making their impression with extremely high fidelity. And the finished print is thus an exact, continuous-tone duplication of the original subject matter.

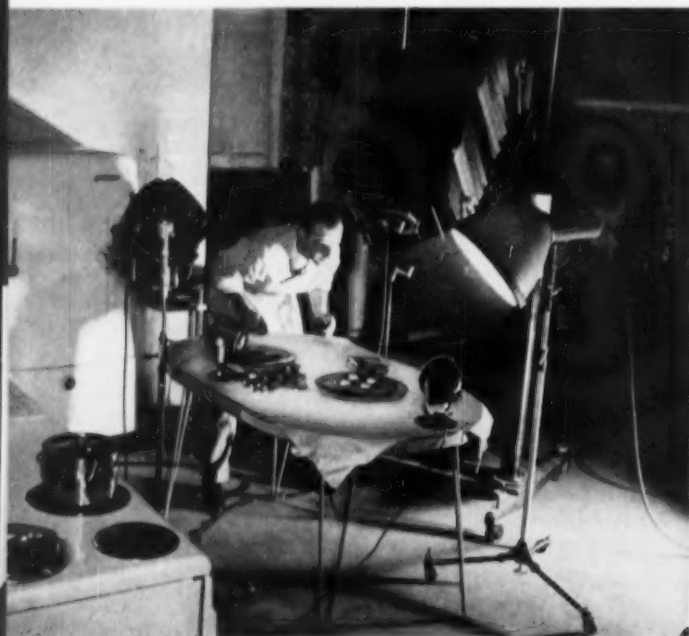
From these mechanics, the screenless nature of collotype can be more easily understood; it is not a complex method, but a relatively simple one.

It is important, while printing with this process, that the proper balance of

A unique lighting method with rheostat control gives assurance of more intense, even light for plate exposures of areas up to 44 by 60 inches



Black Box has a modern photographic gallery with complete kitchen facilities; four different room settings can be set up at one time for photographers. The firm has one of the largest, most modern color separation and art departments of any printing plant with 23 art tables in special, well-lighted room





Left above: Direct exposure of full 40- by 60-inch negatives, the largest film developed, are made possible by specially designed cameras at Black Box Co. Right: The oversize developing tanks are especially made for collotype processing; even huge color separations are readily processed and controlled here

moisture be maintained constantly in the plates while they are on the press. Extreme care in humidity control therefore is of greatest importance. This is necessary because the collotype printing process depends on somewhat fragile printing plates. A considerable amount of moisture is used in the printing of the sheets and without careful humidity control the huge sheet size, 44 by 64 inches, would easily be affected by any variation in the humidity of the room. A slight variation from corner to corner of this large sheet would be sufficient to throw the printed sheet completely out of register, making it difficult or impossible to pass quality inspection later.

The various means of maintaining this carefully controlled working condition are possible through special devices and methods unique to the collotype industry.

The collotype printing method has a great many uses. It should be primarily considered wherever there are large illustrations to be reproduced. It is also effective and economical for displays, posters, sales manuals, advertising blowups, reproductions of paintings and photographs, reprints of ads, portfolios, translites (transparencies), illustrated catalogs, etc. In fact, it can be used, and is recommended, for most forms of large size printed advertising material.

Doesn't Replace Other Methods

Collotype was never intended to replace letterpress or offset printing. However, when a customer has large pictorial subjects and requires 5,000 copies or less, collotype may well suit his needs. This is especially true when he has a full-color printing job, because the process color plates for normal printing methods are priced much higher than collotype plates. Many collotype jobs can often be printed and delivered for what letterpress or offset printing plates *alone* would cost.

The main points to bear in mind concerning collotype are that it uses the

screenless type of printing plate to give continuous-tone duplication; it is mainly a process for reproducing large size pictorial subject matter, although type in reasonable sizes prints sharply and clearly; it is well adapted to large-size illustrations. It is ideally suitable for full-color although also used for duotone, or black-and-white up to 40 by 60 inches sheet size; any type of uncoated stock can be used; any number of colors can be printed; it is particularly adapted to short runs and in most instances will result in substantial savings.

The Black Box Collotype Studios at 4840 W. Belmont Ave. in Chicago is one of six known plants in the United States producing photogelatin printing.

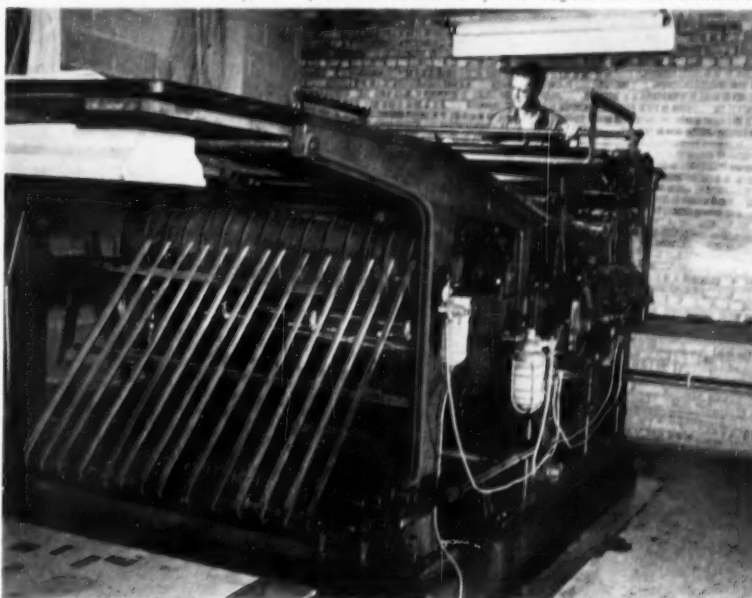
The company is now in its new building which is air-conditioned throughout for better control of temperature and hu-

midity. Each of the custom-built presses operated by Black Box is enclosed in a separate pressroom, and specially designed humidity devices to maintain a very high percentage of moisture in the air are in operation constantly.

Black Box president is Henry F. Kroeger, Jr. Vice-president is Thomas D. Hook and Stanley F. Forman is secretary. The treasurer is Sol Cutler and his assistant is John Thiede. Each officer, on a kind of copartnership basis, is responsible for designated areas or operations of the plant.

Black Box does collotype work for many of the country's leading manufacturers, and specializes in displays, graphic sales and manuals, ad blow-ups, visual aids, water color and oil reproductions, photographic duplicates and murals and translites.

Black Box has a battery of custom-built presses, each in a separate room so that high humidity can be maintained more easily; each press has devices for perfect register and ink distribution



V. TYPE STYLES IN DISPLAY

★ Correctness of display cannot be gauged by personal likes and dislikes. Based as it is on reliable laws, display represents a serious, complex problem, even when considered only in relation to the interpretation of ideas, its primary function—that is, making words in print clear and easily comprehensible.

When we add the requirements of attractive appearance to get attention, the problem requires even more thought.

MODERN TYPE DISPLAY

*A Manual
In the Selection and Use of
Type and Ornament*



By J. L. FRAZIER

The display compositor will do well, therefore, not to complicate his task by attempting to use several styles of type together. To do so multiplies the difficulties that confront him in producing effective display.

Though several devices of display, if utilized properly, will aid in attaining unity in a design and give it individuality, no one practice is so successful as that of using only a single type face. The use of a single font really is not so restricting as the idea may seem at first glance, for the font may include both the capitals and lower-case of the roman, as well as capitals and lower-case of the italic. These variations are afforded in a number of thoroughly satisfactory series or families. Thus, we have four changes, and we have not taken into consideration the variations afforded by the different sizes. Size, moreover, can scarcely be said to afford a variety of style, though capitals and lower-case characters are sufficiently dis-

tinct to encourage some differences of opinion as to their association in display.

In Figure 37 we find that with one common roman face and its companion italic, which must be considered one general style, seven noticeable changes can be secured. This example, remember, is not claimed to be a model of display. It is given merely to demonstrate possibilities. As a matter of fact, there are too many changes for so few words; the form, in fact, is overdisplayed here as it is in Figure 38, where the changes are not merely to different forms of the same style but to different styles. Figure 39 illustrates how greater unity and better emphasis result from the use of several forms of a single pleasing and legible roman face.

It is difficult to understand the purpose of any such work as Figure 38. It represents a type of display without basis in reason. The compositor could not consider he was unfolding the sense of the copy. It would seem, rather, that he was endeavoring to provide a catalogue of the office's type faces.

When brought down to such a level, display loses its value; it becomes mongrel. In this connection a homely example seems apropos: A trained eye is not necessary to distinguish between the thoroughbred animal, true to type in every detail, and the mongrel, a cross between two or more breeds. A thoroughbred always provokes admiration, and in his distinctiveness and trueness to type delights the eye with his natural appeal of harmony and pleasing form.

In like manner, printing may be of the mongrel variety or it may be thoroughbred. One way in which it is made mongrel is by the mixture of types of varied shape, tone, and characteristics. The mongrel in type design, however, is worse than the mongrel dog, for there is not that slight inclination to one or the other in all features. The differences are not modified. Typographical designs are thoroughbred in their consistency, hence harmonious, when only one style of type is used, and when decorative details are of related form and character.

TO UTILIZE
TOO MANY TYPE FACES
Frequently Means Failure
to employ
Any One of Them
with
SUCCESS

Figure 37

A single composition should first of all convey the idea that the various groups or lines are parts of one whole which relates to one subject. Special attention will be given later to the division, or punctuation, of copy by means of display—the breaking up for distinctions and emphasis—but even those considerations must be considered subordinate to, or within, the principle of unity. To adjust words in

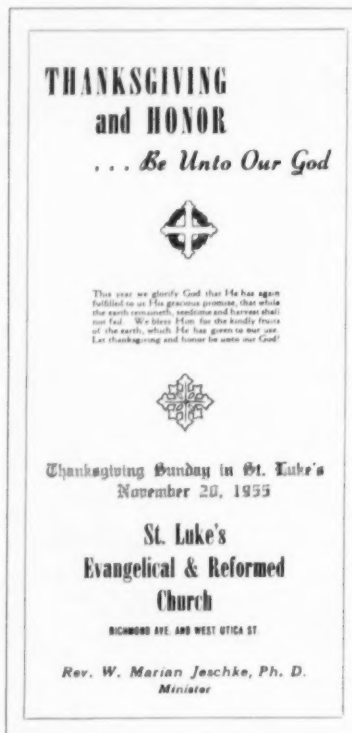


Figure 38. While lack of harmony among the six types is but one of the obvious faults in this title page, it is likely to appear as the worst when compared with resetting at right

type so as to indicate their proper relation, to divide and enlarge them in order to develop their meaning and to retain cohesion, is a delicate matter, worthy of the compositor's most serious thought.

Obviously, a design that is set in one series of type will be consistent in style. The compositor has no occasion to worry whether one line is going to appear well beside its neighbors when the design is confined to a single style of type. Type harmony is obviously certain and one of the compositor's main difficulties is surely and simply removed.

Under such conditions, he is given a better foundation for building up the structure of his display, so that when he is fitting together his lines of various sizes, and selecting his words and phrases for emphasis and subordination—giving consideration all the while to balance, pro-

portion, tone, and white space—he does not have to make readjustments to compensate for difficulties arising from changes in the letter styles.

While advocating the advantages of one type for each design, it would be absurd to insist on such practice in every instance. Occasions will arise where the contrasts provided by one series of type, although giving noticeable distinctions, are not strong enough. Variation in size, too, may be employed until it loses its effect. While there are many occasions

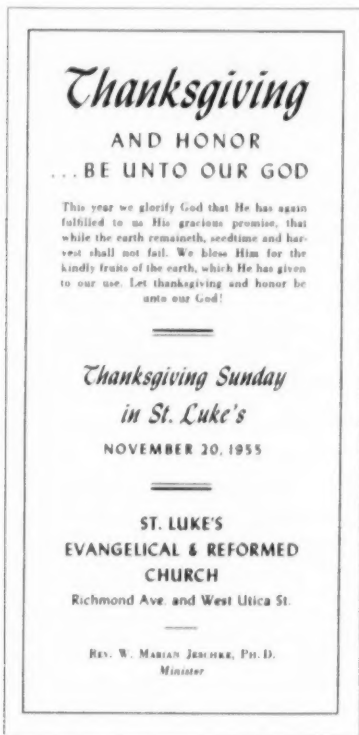


Figure 39. Display here is better organized, as handling of top lines demonstrates, and, with all display in Lydian Bold, a clean-cut, harmonious—thoroughbred—look is produced

where all the interest of appearance necessary may be secured by the employment of a single series, the nature of the copy, as well as the surroundings, often make it

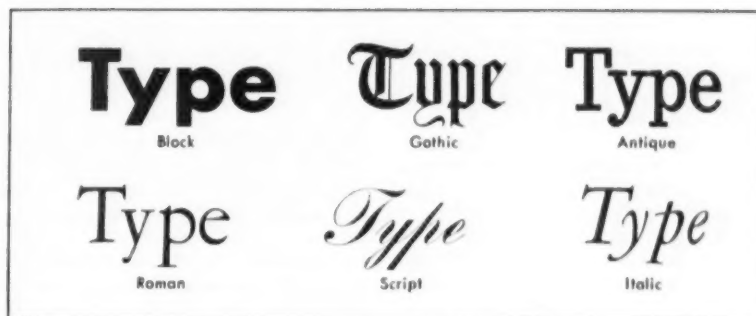


Figure 44

desirable to resort to change. Introducing a different type—properly, of course—often has an effect similar to adding color.

Unity, a very essential element of beauty, is the result of consistency in the character of the parts, and an orderly adjustment of all parts to each other and to the whole. In its most literal sense, unity requires uniformity in type styles throughout a design. Harmony, however, does not depend upon the restriction of type to one style; and it is not impossible to combine two styles in a design with entirely agreeable results.

A pleasing example of harmony of contrast is found in the combination of Cloister Black and the roman face (Figure 40.) Such a combination affords an effect of richness. The text, or blackletter, in contrast, emphasizes the simplicity of the roman, while the roman, in turn, and by comparison, accentuates the beauty and dignity of the text. One thing should be kept in mind, however, when employing such combinations: only a little of the decorative blackletter should be used. Too great use causes it to appear common and overcomes the effect of contrast afforded in the greatest degree by the use of little. The Marchbanks Press, for example, will display an occasional line in Goudy Text for the purpose of lending "color" to brighten work otherwise set in Caslon Old Style, but the former is invariably used with restraint. The text letter is employed for relatively large display lines, in which its variation from the roman is quite pleasing.

If we substitute an old-style antique, of which Bookman is an excellent example, for the Caslon, we have also an agreeable effect, which, though a trifle heavy, can be advantageously employed where a medieval effect is desirable. With dark-colored papers, where light-face roman would prove too light, this combination is excellent (Figure 41).

Exceptional contrast occurs when very bold display is put over a light-face roman letter (Figure 42). The bond between these styles is evidenced in the sharp character of the letters of each. An old-style antique and roman old style also unite in forming a pleasing combination, while affording a less violent contrast of tone. Employed together, the antique for headings and the roman for body matter, these faces result in a pleasing page (Figure 43).

Rather than name any other combinations, we will consider the factors that determine the degree of harmony or contrast existing between types.

As has been stated, unity, the ultimate in related harmony, comes from the use of one style of type throughout. It results in maximum enduring beauty. Harmony is broader and prevails when types which are different yet closely related are in some way combined. The nearer they are alike, of course, the closer the harmony. Then comes harmony of contrast, the association of types that are still more unlike each other, but between which there is a definite bond, as, for instance, a bold and light face of the same series. Old Eng-

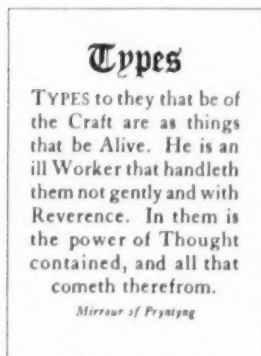


Figure 40

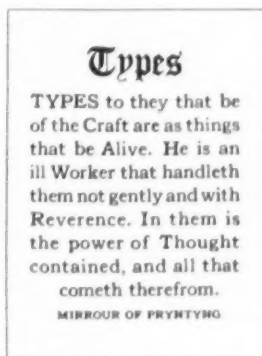


Figure 41

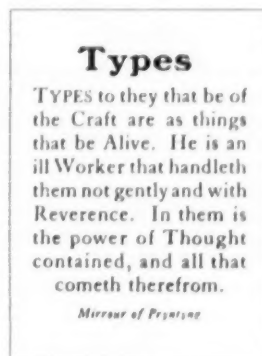


Figure 42

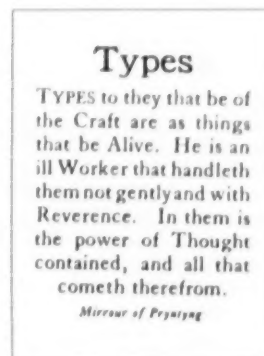


Figure 43



lish, with roman or antique, as shown in Figures 40 and 41, is a harmony of contrast, subject, however, to certain conditions of shape to be considered later. Beyond combinations of harmony of contrast come those that involve types between which there is no bond and which, therefore, clash.

The line between contrasts that get by and those that clash is uncertain: it varies with the point of view of different people, and according to their esthetic sensibilities. Hence, and although what follows will help define that line, safety lies in close harmony between types, with dependence for display effects placed in changes of size, manipulation of white space, etc.

To begin, all type faces fall into one or another of five broad divisions: (1) gothic, also called text, blackletter, or, most commonly, Old English; (2) roman; (3) italic; (4) script; and (5) block, generally and yet incorrectly called "gothic." The roman form, in turn, is subdivided into (1) old style, (2) antique, and (3) modern. All forms except the last mentioned, modern roman, are illustrated in the panel at the top of the preceding page, designated Figure 44.

It is obvious that harmony will be closer if both members of a combination are antique than if one is antique and the other a basic roman. Equally obvious is the fact that the bond between the two styles of letters, an antique and a pure roman, is closer than that between either style and the block form. The relationship between the block and antique, moreover, is manifestly nearer than that between pure roman and a block letter. The antique is monotone, like the block, and the square-cornered serifs of the antique style plainly reflect the angular character of the block. The latter is a particularly unpleasant contrast with any of the others, and is notably bad with Old English or script. Despite its relationship as to slope with italic, the script is an imitation of handwriting, with letters joined, whereas the italic is essentially a drawn letter—roman inclined to the right. The two do not harmonize. Script, in fact, is a style without a relative. It is better with a contrasty roman having hairline upstrokes than with any other form, the bond being the hairlines. Roman and italic of the same series, as shown in Figure 40, represent the closest possible harmony between different faces.

Remembering that the closer the relationship of all details of design and form, the closer the harmony will be; and that, conversely, the more decided the difference, the greater the contrast, these suggestions indicate the method of determining the relationship between any two styles of type.

The next installment will pin-point differences between several broad divisions of the roman letter. Don't miss it.

Banks, Proof Press Major Factors in Premakeready

Face of type important in premakeready program. New draw sheet should be placed on proof press every morning. Chips on slugs must be watched

Second of Four Articles

By VanCourtright Walton

Production Manager, University of Texas Press

★ The next station in a premakeready setup is the bank or dump. Every composing machine makes chips in the process of making type. The chips will appear everywhere—on the face, between the lines, on the feet, and all over the galley. Before pulling a proof, the bank boy should remove all chips and inspect the face and the feet of the type. A special locking device can be secured which makes it possible to turn a galley of type over for cleaning and inspecting its feet. Hollow slugs or hollow type (Mono) should be called to the machinist's attention at once.

No proof press should ever be used which does not have grippers. It is not possible to lay a sheet of paper onto inked type by hand, and, after pulling, remove it by hand without slurring or smudging the proof. The reader may be able to check such a proof for typographical errors, but nobody can tell from it whether the face of the type is in proper condition.

Since face is as important a factor as any in a premakeready program—in fact, there is no sense in having one if the face is not good enough to print—it should be possible to see on the very first proof whether the face is good or bad. Such a proof must be printed. This can be done on a properly dressed precision proof press with grippers—the sheet of proof paper fed to the grippers. Electric galley presses are all right for newspaper composing rooms, but only for newspaper composing rooms.

New Draw Sheet Every Day

Every morning, after he has oiled the press and before he inks up, the bank boy should put a new draw sheet or top sheet on the cylinder. While handling galleys of type, if he overlooks some rib trimmings under the feet of the type, those lines will punch both the proof sheet and the packing. He should stop at once and replace the draw sheet and as many hangers as have been damaged.

The bank boy should inspect the face of the type. He should be able to spot a frosted face before he pulls a proof. After pulling a proof, he should inspect it to make sure the face is good. If he sees anything wrong—frosted face, for example—he should call it to the machinist's attention at once.

The proofreader in turn should examine each proof for quality of face.

Type should be maintained at .918-inch plus or minus .001-inch. The *slug* height should be as near .918-inch as it is possible to get, because there may be a plus or minus variation in individual characters of up to .001-inch.

Leaders should be .917-inch or .916-inch.

Hairline rules should be .916-inch. Other rules should be .918-inch.

Type bodies should be square (plumb). One defect of slug machine type about which nothing has ever been done is the taper, top to bottom, of the ends of the slugs.

Monotype Will Squeeze

Monotype composition, consisting as it does of single types, will squeeze somewhat under lateral lockup pressure just as handset matter does. It should, therefore, be set with similar squeeze allowance. All Monotype operators know this, and contend that they do give squeeze allowance. However, they seldom give enough. A Monotype line placed in a composing stick set to the same measure should fit snug. It never does, but on the contrary is usually extremely loose.

What can the printer who owns no composing machines do to get good type? Some of the better trade composition houses are already producing type under premakeready controls. Tell your typesetter what you want. If he won't operate, try somebody else. If there is only one trade compositor within reasonable distance and he refuses to help, there is probably nothing you can do short of installing your own machine.

The compositor who hand-sets display matter to be used with machine composition must know how to justify his lines so they will lift when locked up in the form. They must not, however, be so tight that they bear off the lockup pressure from the body matter.

As he proceeds with his work, the makeup man should carefully scrape the feet of all slugs he inserts into his form or page. He should be constantly on the alert for metal chips adhering to any part of the matter, and remove them. When

sawing is required, he should do it carefully and accurately to measure.

The makeup man should be supplied with a galley constructed to make it possible for him to lock his page or job in it. Only in this way can he be sure that each page contains the right amount of matter and will lock up properly in the form.

Makeup Gauge Helpful

The Vandercook makeup gauge is a piece of equipment designed for this purpose. It is a cabinet containing a working surface which is the bed of a proof press, a specially designed chase, a spacing material cabinet, and a proof press. That this device is a step in the right direction cannot be denied. But many small printers may not be able to afford it. Furthermore, the makeup man must work day in and day out with a proof press under his elbows. I am not at all convinced that this device is the ultimate answer.

A booklet published in 1934 by H. W. Hacker described a system of makeup to an office-prepared layout which had considerable merit. This system has recently once again been suggested by its author, Robert T. Rice.

The makeup layout is in addition to the typographical layout and deals only with page or form dimensions and marginal materials. This style of makeup is intended to secure proper positioning of pages without further figuring. It should greatly reduce the stone man's work.

With pages made up in this manner, the stone man needs only to butt them together without any furniture between them. If 12-point tie-up slugs are used as the outside elements of this makeup, the pages can be locked without untying. These slugs are cast with a recess in the side to receive the string.

There are some important things that should be known by the man who prepares makeup layouts. Perhaps the first and most important of these is that slug composition can never be depended upon to make up to picas. A book page containing 41 12-point lines will almost invariably be more than 41 picas deep. How much depends upon the kind of maintenance the machine upon which the matter was set receives, and the frequency with which the machine's product is checked.

Somebody familiar with the Linotype is likely to say that the Linotype point is .014-inch instead of .013837-inch, which is the foundry point. This, however, in no way justifies the wild discrepancies in slug sizes usually encountered. The 41 12-point lines just mentioned would measure 41½ picas scant. This is a bit strong, but acceptable. The main drawback in using .014-inch as the basic point size is that it practically eliminates the allowance of any plus tolerance.

The insertion of leads between paragraphs is bad typography. The insertion of cards between lines as well as the

stripping of slugs to a smaller body size is not only bad typography but excessively expensive. Therefore a place somewhere outside the body of the page must be designated to receive the spacing material necessary for proper makeup.

When a page contains more than one column, it will often be necessary for the makeup man to do something to equalize the depths of the various columns. If there are heads or subheads within the columns, the problem is simplified. If not, a small amount of carding may have to be done. The cards used should be quite thin—

perhaps 20-lb. bond—and judiciously inserted to show up as little as possible.

Another important thing the makeup layout man must know is that six picas only approximate an inch. They actually measure .996-inch. He should have a carefully calibrated gauge—he will find a six-foot steel tape extremely useful—on which the inch and pica scales parallel each other, starting from a common zero. This will be invaluable in checking paper dimensions against the page and form dimensions.

(Continued in March issue)

Package Enclosures . . .

The principles underlying the use of package inserts are as old as salesmanship itself. The shrewd retail clerk, for instance, does not stop his selling because he has rung up a sale. As he wraps the parcel he comments on the care of the product, the methods of using it to the best advantage, the reasons for the satisfaction it is bound to give, suggests other uses besides the one for which it was purchased, mentions other articles of the same make that will give equal satisfaction.

The customer is really grateful for this helpfulness and information. It leads to the friendliness and understanding upon which repeat sales are built. Inexpensive printed slips and folders inserted with the product do this same important work for manufacturers in every line of business. But the scope of the modern package insert goes far beyond the casual words of the retail clerk and its usefulness is only limited by human ingenuity in selling.

Package Inserts contain essential directions for the care and use of the product that forestall dissatisfaction due to the carelessness of the consumer.

Package Inserts suggest new uses and recipes that increase the sale of the product to the individual.

Package Inserts announce new items added to the line, remind customers to ask for others already being sold, perhaps offering samples, literature, personal help, trial use, etc.

Package Inserts explain the reasons for the superiority of the product, forestalling the inroads of competitors.

Package Inserts may also ask the consumer for ideas, recipes and suggestions regarding the product that lead to its improvement or to more forceful selling appeals.

Package Inserts may exploit premiums, get the customer's name for mailing lists, suggest recommending the product to friends. In short they may express selling ideas in almost every form.

Package Inserts supplied to retailers for inclusion in the packages they wrap do important missionary work among new prospects who are purchasers of other items in the retailers' stores.

How do package inserts best accomplish these aims? First, by being attractive. The hastily thrown together "direction sheet" of yesterday has been discarded in favor of the carefully planned, attractively printed insert of today. Secondly, clarity and brevity hold the reader's interest until the message is completely told.—*The York (Pa.) Trade Compositor.*



Robert M. Jones, RCA-Victor record division art director, and his Glad Hand Press operate strictly for fun, do things free when projects engage his sympathy and sentiments. He specializes in the old horse-and-buggy types, gets into mood of the tramp printer by wearing old clothes. Note posters on shop wall

How the Glad Hand Press Gladdens Its 'Customers'

Private press of Robert M. Jones in Stamford, Connecticut, provides hobby so he can doodle with printing as relief from his full-time job as art director

★ You couldn't ask for a happier name for a press, or want to meet a jollier person than Robert M. Jones, proprietor of this establishment, which makes a specialty of the old horse-and-buggy type faces.

The glad hand of hospitality is evident all over this shop which is located behind the Jones home in Stamford, Connecticut. What was once the Jones garage now houses the Glad Hand Press, while the family car remains parked in the driveway, winter and summer.

The press operates evenings, weekends, and holidays. Jobs are sandwiched between Mr. Jones' regular job, a pretty responsible one: art director of the RCA-Victor record division. His is the task of making record covers so visually enticing that they virtually sell on sight.

To Mr. Jones, his press is strictly for fun, a place where he can doodle and play around. He has no billheads because he does things for free when projects engage his sympathy and sentiments. His four-square approach has a silver-dollar solidity, and he gets Americana effects that stand on edge.

The motivation for establishing this press, about five years ago, was a growing admiration for the work of the early type designers, and the earnest desire to carry

Another in Series on America's Private Presses

By P. K. Thomajan

on their traditions by making use of their creations.

Born in the prairie village of Goff, Kansas, a mere whistle stop, Mr. Jones' instincts are close to the grass-roots. He always relished legends about journeymen printers, whom he regarded as unsung

heroes of their craft. They were master hands at taking these old types and juggling them into intrepid formations. Right in his own backyard shop, Mr. Jones felt he could get the same thrill that these adventurous men derived from their wayward efforts.

Suspended outside the shop, like an old-time trade sign, is a large gilded wood carving of the Glad Hand. It swings freely from a wrought iron bracket. Here is a mellow touch of tradition and an advance welcome to the visitor.

The open hand, with its jester-bell cuff and the grin-like palm-line, resembles an abstraction of a clown's face. As a seal and symbol, this device appears alone or within a circle accompanied by the names of the press and its proprietor. Certainly, it makes a mark of pleasant and memorable distinction.

Mr. Jones finds that he can work with a happier swing when he gets himself into the mood of a tramp printer. So he wears his oldest clothes, has a horn-type phonograph reeling off Gay Nineties ballads, and he serves coffee in old-time shaving mugs. And his blue denim printer's apron bears evidence of much toil.

The walls of the shop are covered with all sorts of picturesque pin-ups: old-time



Jones' mark of distinction on his printing is an open hand with jester-bell cuff and a grin-like palm line, resembling abstraction of clown's face

ATTENTION!

auction notices, circus handbills, and theatrical programs. Mr. Jones finds them genial and inspiring company and a lively influence on the character and appearance of his compositions.

There are no job tickets or time clocks in this shop. But there is always a waiting list of "jobs" to be done, and each must wait its turn. Mr. Jones usually has an audience of curious neighborhood kids peeping through the windows or trying to get one foot inside the door. Working with old types and the outlook of a modern designer, Mr. Jones finds that it is possible to improve on the printers of the mid-1800s. Just by exercising a check on the over-use of ornaments and mixing of faces, by introducing a little more spacious leading, and finally by emancipating layouts from cramping borders, he can capture all the nostalgia of the past and even enhance it.

The general work horse of the Glad Hand Press is an old Chandler & Price

THE BIVALENT AND
WET FOOT SOCIETY
is pleased to announce a major conclave &

CLAMBAKE

with full moon on Saturday Evening, 6 p.m.

JULY 17, 1954

BRING YOUR OWN BOTTLE
BEER WILL BE FURNISHED

Assemble at the home of the
JAMES R. FLORES



The Glad Hand Press

press that takes a 10x13 form, which is more than adequate for Mr. Jones' modest needs. He could have had this power-driven, but prefers to work the treadle, which enables him to feel the true rhythm of old-time printing. Certainly, his shop is no place for hustle and bustle. Were it so, he would close it down. Runs are seldom over 150 impressions.

Reposing in the Jones type cases are all sorts of oddments of wood types ranging in size from 36- to 96-point. They are given a touch of modern design by the simple device of nicking their faces with criss-cross lines. These wood types are usually employed for striking single-letter effects, such as the use of a big black "C" for his most recent Christmas card. Clamped inside its vise-like contours is a caricature of Mr. Jones' head.

Printing Christmas cards for friends is one of Mr. Jones' original methods of gift-giving. Each one of these designs (Turn to page 94)

Below: Jones is always helping fellow craftsmen sell their wares. He did this broadside for freelance writer. Right: Social event announcement



If

Mr. Laocoön

had called TEmple 8-2152 (Norwalk)
PAUL JENSEN would have dashed
up and clawed that beast off his back.

If you, too, are beset by biting publishing or promotion problems, call Paul Jensen and let him spring to your aid, armed with the finest weapons of taste, experience and intelligence.

THE ORIGINAL MOVIE!

Aug 20
PRESENTS



THE THREE MUSKETEERS

starring

DOUGLAS FAIRBANKS SR.

Entertainment For The Whole Family...

ADULTS \$1.00 STUDENTS .60

MAY FOURTEENTH 8 P.M.

LINCOLN SCHOOL

WOODLAND AVENUE, SUMMIT, N. J.

R.B.D. with check to,

Mr. R. S. Trainor
105 New England Avenue
Summit, N. J.

ADDITIONAL TICKETS AT THE DOOR

GUMMED PAPERS

- Sharp knife, clean cutting stick important in preparing stock for press
- Proper relative humidity always must be maintained in pressroom
- Gummed papers can be lithographed if few precautions are taken

★ Last month we discussed some of the problems in manufacturing and storing the various types of gummed paper. Now it might be well to take up some problems encountered in pressroom and bindery, and suggest solutions for them.

The gummed side of paper is more slippery than ungummed paper, so that in die-cutting or plain trimming the quantity cut at one time should be smaller. A recommended amount is one ream at a time with the gummed side up when possible. Use a chipboard on top and bottom of the pile being cut.

Keep a sharp knife in the trimmer and be sure a clean cutting stick is used. Failure to do this may cause burred edges and create a problem in press feeding not only of gummed papers but ungummed as well.

The use of a good relative humidity indicator in the pressroom is strongly urged. This tells the printer whether he is within the 40-60 per cent humidity range at

the 70-degree temperature recommended for working with gummed papers.

A simple and inexpensive way to increase humidity is to spray water in the air, on the walls, and on the floor around the press. A cheap, hand-operated insect spray gun will do a good job. Spraying should be done before opening the package of paper. In any case, make sure the water doesn't get on the gummed paper and activate the glue and cause blocking. For easier, more accurate humidity control, an electric humidifier can save a lot of time and trouble.

Excessive Humidity Troublesome

Excessive humidity can give as much or more trouble. Sometimes the sources can be controlled. Look for dripping water taps, steam escape valves on radiators, leaky sprinkler systems, open windows that bring in moisture-laden air when outside humidity is high. Keeping doors and windows closed will help.

Second of Two Articles

By H. A. Schlater

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If control of these factors doesn't bring a satisfactory reduction of humidity, use an electric dehumidifier. Chemical dehumidifiers are also available. Make sure no damp objects come in contact with the gummed paper. The moisture will quickly penetrate and block several sheets.

It is a good practice to fan or wind gummed paper before it is put on the feed end of the press. Fanning is also suggested after the printed paper comes off the press. Chemical changes that occur as the ink dries frequently attract moisture.

Static electricity can contribute to feeding difficulties. The use of infra-red heat lamps or Christmas tree tinsel over the feed end of the press will help eliminate this. Make sure also that gummed papers are not run on presses with open windows close by.

Fanning Eliminates Static

Fanning or winding gummed paper before putting it into the feed end of a press will help eliminate static and free burred edges caused by poor cutting equipment.

Offset problems are present in printing operations, particularly if normal precautions are not taken.

Makeready for level impression is always important.

On solid coverage of ink printing, a spray attachment, infra-red heat lamps, a gas flame dryer on the delivery end of the press, or proper ink flow adjustment from the ink fountain at the feed end may be helpful in overcoming this problem.

As a suggestion, the building of a cardboard or corrugated wall or similar type of container on the delivery end of the

Never store gummed paper as shown below on the left. Always rewrap the paper before placing it in storage. At right below: The correct way to store gummed paper properly. Always reseal reams in their original wrappings. Indicate on package number of sheets remaining in package. Stack paper flat





Keep all windows closed, a vital factor in keeping excessive moisture out of the pressroom. Right above: Use an ordinary spray-type insect gun filled with water as a simple and economical way to raise humidity. Be sure to spray water on the floor, not too near press and certainly not on the gummed stock

press around the printed sheets will help trap the spray dust and retain more of it between the printed sheets.

Racking or piling of printed gummed paper, particularly on heavy solid printing, should be in smaller lifts to help prevent build-up of pressure.

As with ungummed papers, certain mechanical press problems may be encountered during the run.

Paper Burrs Cause Trouble

Gummed papers are trimmed properly and cleanly at the mill but, as mentioned before, if they are again cut by the printer without using ordinary care, burrs can develop on the sheet edges. In the case of the cylinder bar grippers which have air suction holes, improper feeding can develop because of improper covering of these holes by paper burrs.

In short, precautions taken to keep the press in a clean and well adjusted condition will pay dividends in efficient production, not only with gummed paper but ungummed as well.

Any materials with several layers of different substances are likely to curl because of changed dimensions. Gummed paper is no exception, but it is processed to provide one of the greatest ranges of operating or usage conditions before this curling takes place.

In the case of low humidities when the glue will contract faster than the paper, a curl toward the gummed side may develop. Introduction of moisture into the pressroom air through humidifiers, or spraying of the walls and floors with water, will help. Moistened newspapers lying on the floor also will help raise the humidity in the pressroom closer to normal conditions.

Never spray water directly on the gummed stock.

In the case of high humidities, the glue expands faster than the paper and a curl toward the paper side develops. Use a de-

humidifier and keep doors and windows closed to shut out moisture-laden outside air.

Regardless of atmospheric conditions, gummed stock should be protected between impressions from any changes in air conditions by covering it completely. Using the wrappers which were carefully removed upon opening the packages provides the printer in most cases with the necessary materials.

A piece of chipboard under and over the pile of partially printed gummed paper should be used. The wrappers should be placed as an over-all cover on the pile of printed gummed paper. Hold the wrappers in place with weights.

Time expended in this precautionary move will be slight and will be well spent because of the ease and accuracy of register with which the gummed paper can be printed the next day.

With ordinary precautions, gummed paper can be handled as easily as ungummed stock.

Wrap and Seal Finished Work

After a job is completed, similar precautions should be taken with the finished work, which should be wrapped and sealed in waxed paper or moisture-vapor-proof paper. Satisfied users of gummed labels and stickers will result and the procedure will build good will.

The installation of a low-cost humidity indicator in a pressroom is always a wise investment.

Quick changes from hot to cold, dry to moist or the reverse with acclimatization to new conditions should be prevented.

If normal care in handling and storage of gummed paper is not exercised and a curl does develop, this may be counteracted by hand rolling. This is a temporary expedient, but normally will solve the problem in an emergency.

In hand rolling, take a small lift of paper at a time. Starting from a corner

(but do not crimp corner), using a full, steady pressure, roll the paper back against the curl. Do this from both ends of the sheet where curl is evident.

This process will usually flatten out the sheets so they can be run through the press with little or no difficulty.

For quick relief, particularly when a job is on the press, the hand rolling across the entire sheet against the curl usually will correct the condition so that normal production can be maintained.

Printed Readily by Offset

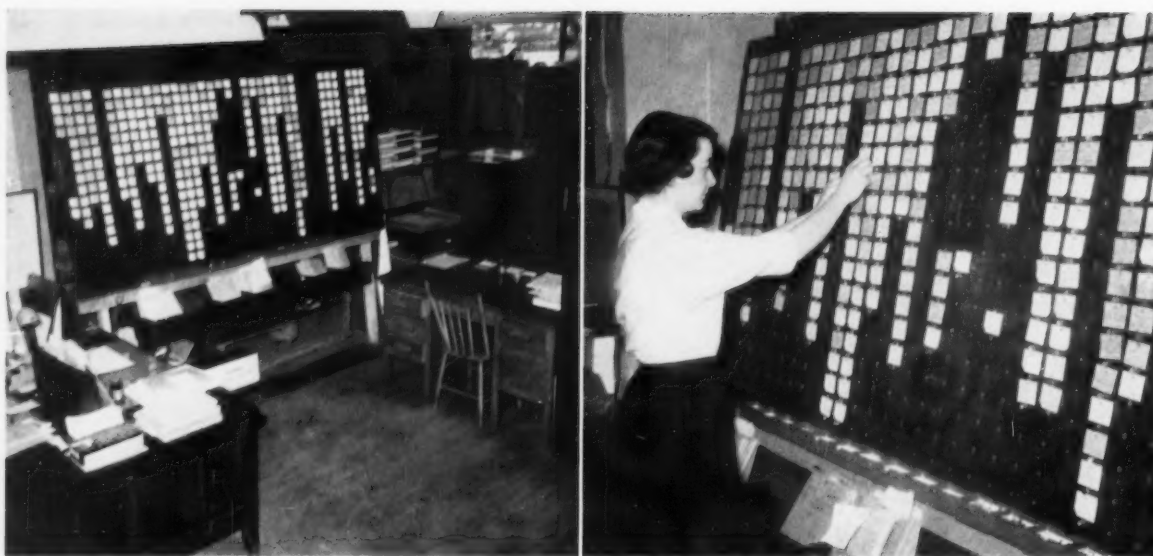
Gummed papers can be printed readily by the offset process. Only a few precautions are required for best results. These are as follows:

- (1) Select "offset grades" of paper for best results.
- (2) Stack unopened gummed paper packages in piles not over 30 inches in height.
- (3) Condition unopened gummed paper packages for 48 hours to allow paper to adjust to pressroom temperatures.
- (4) Air or wind the paper before printing.
- (5) Use the smallest amount of water possible on the plate during printing. Run at regular press speed. There is no need to slow down.
- (6) Adjust the impression cylinder for a kiss impression to minimize paper distortion or any tendency to curl the sheet.
- (7) Pile stock on the delivery end of the press to a maximum of 24 inches in height.
- (8) Roughly wrap stock on all sides after each printing to help maintain a constant moisture content as the ink dries.

The printing of gummed label papers by the offset process permits the versatile printer to realize the profit opportunities in this field.

When ordering gummed label paper, specify:

(Turn to page 79)



Barwick and Son, Ltd., Montreal printer, has a traffic flow control board that was planned to take care of an average of about 40 orders a day. At left is the plant control center, showing proximity of the board to the desks. At right, a production clerk puts new cards on board, changes pegs

Work Control Board Gives Quick Job Data

Home-made system can easily be adapted to any small or medium-sized printing plant

★ An economical, effective aid to plant traffic control has been instituted by Barwick & Son Limited in Montreal, Canada, to give instant and accurate information on work in process. The system enables Barwick to answer customers' inquiries with confidence and to keep a careful check on traffic flow, thereby avoiding overflow or underflow to any section of the plant.

The company does commercial job printing and has a completely integrated plant layout which includes an extensive bindery with large snap-out form production. Barwick processes an average of 40 orders a day; work-in-process averages 350 individual orders.

It was not possible for plant personnel to remember or to control effectively the progress of this many orders without the aid of some graphic traffic indicator.

One of the employees obtained a piece of plywood 8 feet long, 4 feet wide and 1 inch thick. This was painted dark green and then drilled at 2½-inch intervals, vertically and horizontally, to a depth of one-half inch, a total of 629 holes, 17 in a vertical row and 37 in a horizontal row. A one-inch nail was then placed at 1½ inches above each hole.

Each row was indexed alphabetically. For larger accounts, a complete row or more was reserved.

Index cards 2 by 2 inches were drilled at top center as job indicators. These are hung on the nails chronologically from the top of the board. Nine colors are used to designate various orders as follows:

White—Letterpress
Buff—Litho
Goldenrod—Pen Ruling
Canary—Bindery
Green—From Customer's Stock
Salmon—Composition and Proofs only
Pink—Embossing
Blue—Bookbinding
Gray—Outside Work

The cards are corner cut to indicate the press size; for example, square indicates a large press; one corner cut a medium size press; two corners cut, a small press.

The colors indicate the basic process of the job; for instance, goldenrod indicates pen ruling, even though followed by printing. This color enables an accurate count of the ruling orders on hand at a glance.

The cards are written up as follows:

Form Number	O	Promise Date
		Quantity
Customer		
Order Number		
Description		
Date Entered		

O represents hole for peg to indicate department

Many visual aids are added. Rush and dated orders are in red, others in blue.

A hand punch is used to indicate further information and colored flags may be attached.

The card is then added to the board under its alphabetical position at the foot of the line.

Plastic pegs ½-inch by ¼-inch are cut from rods and colored on the end to indicate the present departmental position of the job as follows:

Gold—Typesetting Machine
Salmon—Composition—Make Up
Silver—Proof Out
Yellow—Engravings on order
Dk. Green—Cutting Machine
White—Ruling Machine
Pink—Lockup
Red—Press
Black—Bindery
Mauve—Bookbinding
Purple—Material on order
Lt. Green—Inquiries—Stock—
Materials, etc.

Blue—Outside Work
Dk. Blue—Hold for Instructions
No peg indicates paper stock on requisition from stockkeeper.

Barwick finds it important to the effective use of the board to keep it at the control desk. Each move of a job from one department to another must be immediately followed by a change of peg color.

The shipping department supplies a list of completed orders twice each day. The cards are then removed from the board, and once a day all the cards are moved up, thereby showing the oldest orders at the head of each alphabetical row.

D. C. Barwick, vice-president and general manager, says his company has found this traffic indicator very useful and recommends it as an orderly means of obtaining accurate information for establishing firm delivery promises.

Screen Process Presswork Not As Simple As It Seems

★ The printing operation in silk screen is often considered very simple, much more so than its counterpart in highly mechanized printing processes. According to what one calls simple and what complex, this opinion may be more or less correct. But it would be a great mistake to assume that anything will do, that everything will produce good results.

Silk screen employs a greater variety of inks than do other printing processes because silk screen prints on a much wider range of stocks. Each of these many types of inks presents problems of its own, requires considerable experience in selecting, testing and applying. Another important fact that must not be overlooked is the interdependence of type of ink, type of printing plate, type of stock, and not less consequential, printing and drying technique. Once you face the variety of printing problems that a screen printer is called upon to cope with, you will most likely no longer think that there is simply nothing to the printing operation in silk screen.

Automatic and semiautomatic printing equipment has become more frequent in silk screen printing and will therefore be discussed in this series at greater length. But hand printing is still so very important, and hand printing presents also such an excellent opportunity for explaining the problems connected with all silk screen printing, including its more technically developed forms, that a discussion of hand printing must precede that of

Eighth of a Series

By Victor Strauss

Presentation Press, New York City

automatic and semiautomatic equipment.

The elements that are combined in hand printing are the following:

1. The screen and its setup
2. The squeegee
3. The hand press or printing table
4. The ink
5. The stock
6. Drying equipment

Each of these elements will be discussed in detail.

The screen industry has grown like Topsy and developed different techniques in its different branches of application and also in different parts of the country. It cannot be my intention even to try commenting on them in detail. Here I must restrict myself to the most frequent and also most common two varieties. These two varieties have no official designations.

Years back, when I first became aware of the need for different names, I introduced three terms in this connection: One term refers to a kind of printing which is almost universally employed in New York City, but very little elsewhere. Therefore, I called it printing *New York Style*. (We have no knowledge of how this style came about, nor do we know the name of its inventor.) The other terms refer to the squeegee and its method of handling. I make a distinction between a

push squeegee and a *pull* squeegee; why I do so, you will see as the subject is developed. But I must emphasize that these two terms, also, are not generally known or accepted.

If we want to explain the difference between printing New York Style and other techniques, we can do so best by stating that a *push* squeegee is employed in printing New York Style whereas other printing styles use *pull* squeegees. To the uninitiated, there seems to be very little difference between a pull squeegee and a push squeegee. I have often heard people quip: "So what! The one you push, the other you pull. What's the big difference?"

They are mistaken. The difference is so important that it determines the layout of the screen, the type of hand printing press, and the whole rhythm of the work.

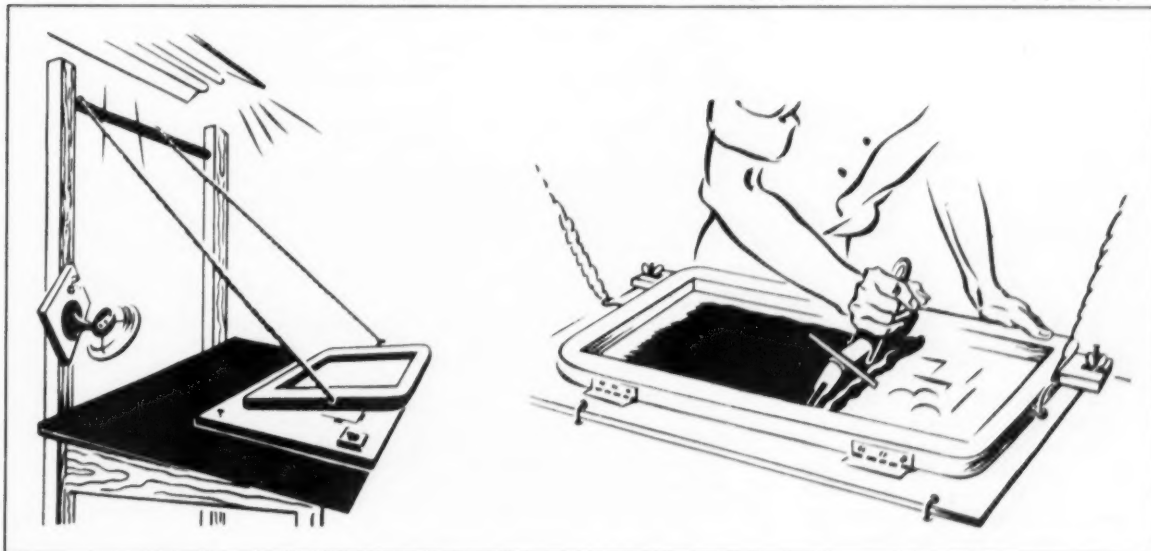
To mention some of them right away, the push squeegee is pushed from right to left and left to right alternately, the ink fountain is consequently at the right and the left of the screen.

The pull squeegee is pulled from top to bottom, and the ink fountain is usually at the top. The push squeegee is pushed with one hand, the pull squeegee is pulled with both. The ink remains always at the end of the stroke with the push squeegee; the pull squeegee returns the ink from the bottom to the top for the next pull.

But there are also several other important differences that will be discussed at their proper places.

The mere fact that the ink fountain is located differently when you use a push squeegee and when you use a pull squeegee makes the decision on the printing style to be used the first step, the absolutely necessary prerequisite, in the design of your equipment. The layout of the screen as well as that of the hand printing press depend on it.

Hand method is still used by many screen process printing plants; its elements include screen, squeegee, press, ink, stock, necessary drying equipment



LTF Investigates the Causes of Hickies and Spots

- Bane of offset pressmen, hickies and spots can be eliminated, LTF reveals
- Correction of this trouble involves careful attention to paper and ink
- Here are some causes of hickies and spots, and ways to eliminate them

By Robert F. Reed
Research Consultant
Lithographic Technical Foundation

Nothing is more destructive of quality in a job than hickies and spots in the printed work. These are most visible in solid areas, although there are often just as many in equal areas of halftones. Their occurrence is all too frequent and the headache they produce cannot be cured by aspirin.

To the pressman, hickies are small spots of more or less solid ink surrounded by white rings. He often calls them less refined names. Under magnification, they look somewhat like doughnuts in reverse, although they are not always round. Once they appear, they repeat on sheet after sheet in the same places and increase in number as the run progresses. They are caused by solid, more or less ink-receptive particles that are stuck to the blanket or plate, and which are not transferred to the paper or dislodged by the form rollers. It takes a wash-up to get rid of them but, unless their source is removed, they start coming back as soon as the run is resumed. Figure 1 gives a rough idea why hickies print the way they do.

White or light spots in the work, like hickies, can be caused by particles or fibers stuck to the blanket or plate. The only difference is that, instead of being ink-receptive, these particles are water-receptive. In fact, some may start out printing as hickies, but then as they become saturated with water the solid center spot tends to fade out and disappear.

It is interesting to select a particular spot or hicky and thumb down through the pile of printed sheets till you find the sheet on which it first appeared. Doing this, and examining the spot under a glass or microscope, will generally give a clue as to the source of the hickies or spots, or both, that are ruining the quality of the job.

The main sources of particles that cause hickies and spots are ink and paper. But

a dirty press, a dirty ceiling, or bad rollers also can supply particles of foreign matter that will make trouble.

Lithographic Technical Foundation has found that most hickies are caused by ink skin (dried ink). Great care therefore should be taken to prevent the skinning of ink, either before or after it is put on the press. Sources of ink skin can be as follows:

Ink Manufacture. Ink ingredients, such as vehicles, base inks and driers, can dry and form surface skin. On the rare occasion when any such skin should get into the final ink, grinding would only break up the larger pieces and scatter particles of skin through the entire batch of ink. Such particles would cause hickies.

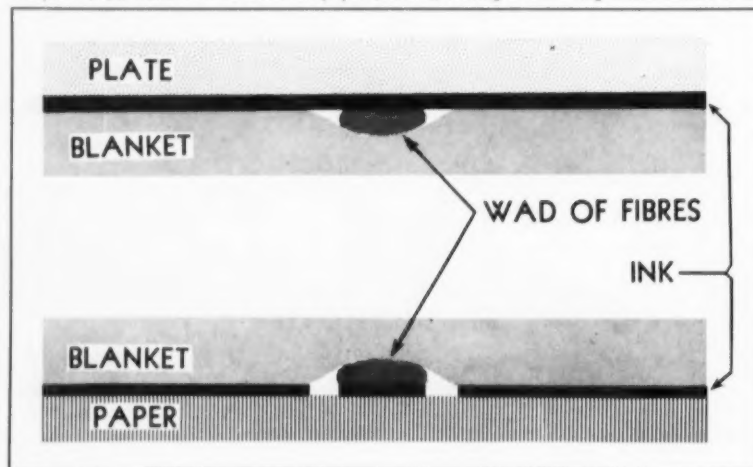
Handling of Ink. When ink is mixed for the press, great care should be taken to prevent any skin from getting into it. In fresh kits or cans, the ink usually is covered with a disc of oiled kraft paper. When this is peeled off, the surface of the ink is left clean and free from skin. However, there may be some skin around the edges, and this should not be disturbed

while removing the ink. In case only part of the ink is removed, the remainder should be smoothed and leveled with a broad knife. Replace the oiled paper disc carefully, making sure that it contacts the entire surface and leaves no air pockets to form skin. If this is not done, a great deal of ink will be wasted in removing the skin when the remainder is needed later on.

Improper Press Washups. In washing up the press it is important to remove all the ink from the fountain and clean the fountain thoroughly. Even though the main body of ink is stirred or agitated during the run, it tends to dry around the edges and on the underside of the blade. Any such accumulation of skin or dried ink eventually gets mixed with the ink and produces hickies. Another source of trouble is the accumulation of dried ink at the ends of rollers. Such ink is not removed by machine washups. It dries days or weeks later. Eventually it becomes dislodged, gets into the ink, and causes hickies.

Hickies caused by dried ink or skin usually can be recognized by their shape and appearance. Figure 2 shows one very much enlarged. Notice that the spot inside the white ring has an irregular shape and sharp edges. The edges are also slightly denser than the center.

Figure 1 shows why hickies print the way they do. A wad of fibers stuck to the blanket takes ink from the plate (top), transfers it as blotch on paper (bottom), leaving a white ring where contact is lost



If you select a particular hicky of this type and thumb down through the pile until you find the first sheet on which it appeared, you will notice that there has been practically no change in its appearance from the beginning.

If you locate the particle on the blanket or plate, you can pick it off and examine it under a microscope. By feeling it with a needle you will find it soft and pliable, with no fibers present.

These things are characteristic of ink skin or dried particles. And once the particles are identified, the only thing to do is wash up the press, discard the ink, and mix a fresh, skin-free batch of ink.

Despite all the precautions taken by the mills, paper is second to ink as a source of hickies. It can produce both hickies and several kinds of spots. More knowledge and experience are necessary to identify the defects in paper that cause them. These defects are as follows:

Paper Dust. When paper is slit and cut to sheet size in the mill, there is a certain amount of dust formed. Some of this dust is likely to get between the sheets and re-

Holes in the Paper Surface. These are holes resulting from air bubbles in the fiber finish when the paper is made, or bubbles in the coating slip when the paper is coated. They are deep enough to prevent the blanket from depositing ink in them. Spots due to such holes occur on only one sheet and do not repeat. In other words, the distribution of spots on each sheet will be different.

Spots caused by slitter and cutter dust can be any shape from that of individual fibers to that of slivers. If you thumb down through the printed sheets to where a spot first appeared, the original spot will be white and show no evidence of picking. On succeeding sheets, the spot will be a hicky, but the center spot will be gray or a tint, not a solid. It will tend to get lighter on succeeding sheets. This, and the absence of a sharp edge around the center spot, will distinguish paper dust from ink skin. Figure 3 shows how a hicky of this type looks several sheets after its initial appearance.

Spots due to picking of the paper surface or coating can be any shape. If you

lint or fuzz, but generally are much longer, since the dampener fibers are cotton. Newly covered dampeners can cause them if they were not thoroughly washed before they were installed on the press. Old dampener covers may become rotten and shed fibers.

LTF's studies have shown that hickies and spots in printed work can be caused by ink skin or particles of dried ink, by slitter or cutter dust on paper, by particles of fiber or coating picked from the paper surface, by lint and fuzz, by dust or dirt from the ceiling or from accumulations on press parts, or by shedding dampener rollers.

Each type of hicky or spot can be traced to its source with a little detective work. But prevention is all-important. This involves care in the manufacture and handling of ink, careful press washups, and good housekeeping around the press. If paper contains dust, tends to pick in small spots, or is linty, there is not much the pressman can do about it except to wash up the press frequently and take his troubles to his paper supplier.

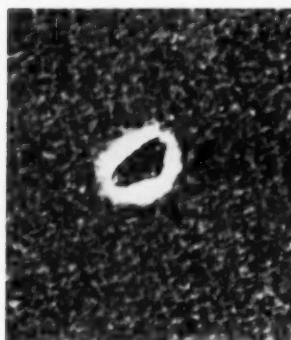


Figure 2



Figure 3



Figure 4A

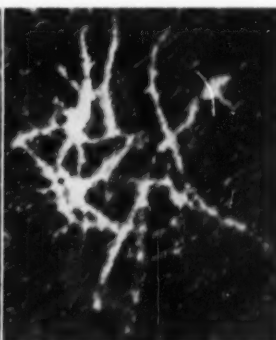


Figure 4B

A "rogues' gallery" of hickies and spots: (from left) enlarged views of a hicky caused by dried ink or ink skin; a spot caused by cutter dust, shown several sheets after it first appeared; a spot on the surface of a sheet that picked; and a similar spot on a sheet that followed after the picked sheet

main there. In most mills, some attempt is made to get rid of this dust by means of compressed air or vacuum, but it is not always completely successful. And if only one or two particles remain on each sheet, printing a thousand sheets can produce a lot of hickies and spots.

Picking of the Paper Surface. Small areas of surface fibers or coatings are sometimes picked, generally in the solid areas. These stick to the blanket or plate and produce hickies or spots that repeat on sheet after sheet.

Lint, Fuzz, or Whiskers. Slitting and sheeting of paper sometimes set free individual fibers that get trapped between the sheets. Lint, however, usually is due to fibers being loosely bonded in the paper surface. It usually is worse on the wire side than on the felt side. These fibers are pulled out of the sheet by the ink, but they quickly become saturated with water, refuse to take fresh ink, and leave white images in printed work. They are, of course, most apparent in solids.

locate the sheet where the spot first appeared and examine it under a glass, you will see that the surface was picked. Hickies will appear on succeeding sheets, but their center spot will lack the sharp edge of an ink-skin hicky, and may print lighter on succeeding sheets as the fibers become water-soaked. Figure 4A shows a spot in a solid on the surface of the sheet that picked. Figure 4B shows how such a spot may appear on sheets that follow the picked sheet and after a number of them have been printed.

Hickies also can be produced by particles of dust or dirt falling from a dirty ceiling or dislodged from a dirty press or disintegrating rollers. Ceilings therefore should be cleaned and painted at regular intervals. Press parts should be cleaned at least once a week. They must be kept free from oil or grease that can accumulate dust and non-offset spray or powder.

Fiber-shaped spots can be caused by shedding dampener covers. These have the same appearance as spots caused by

Harris-Seybold Names Randall New York District Manager

Ralph H. Randall has been promoted to the post of New York district manager of Harris-Seybold Co. He had been Harris-Seybold's Philadelphia district manager since 1953. Since joining the company 22 years ago, he has handled sales assignments in 19 states. He has been in the East since 1946, when he was named to the Philadelphia office. In a 30-year graphic arts career, Mr. Randall has worked in commercial printing plants and has had mechanical design, service, and operating experience on a variety of equipment. A specialist in offset lithography, he also has considerable experience in other equipment fields.



Ralph H. Randall

California Court Makes Favorable Ruling For Lithographers in State Statute Test

The Superior Court of Los Angeles County in California recently issued an opinion which will be of interest to all lithographers.

The election statutes of California provide that in each year of a presidential election an Index of Voters be prepared by the registrar. For many years this index had been printed by letterpress. This year the registrar proposed to have it done by the offset method.

Two members of the letterpress industry acting as citizens sought an injunction to prohibit the publication of the index by offset methods. The pertinent provision of the statute cited was: "... The index shall be printed in eight-point roman type on eight-point body. Supplements of the same content and style may be printed as need for them appears."

It was the contention of the plaintiffs that the foregoing language requires that the index be printed by letterpress and that the use of offset was illegal.

The Superior Court found, in substance, that the statutory requirement was one of description rather than direction.

In setting aside the request for an injunction, the court noted that the cost by the offset method would be "\$32,770" in contrast to a letterpress cost of "\$350,000." The court also noted that the statutory language stated that "the index shall be printed in eight-point roman type," and not "... with eight-point roman type."

In reaching its conclusion, the court said:

"The fact that a particular type is roman and that it is eight-point type and will produce 9 lines in an eight-point body (i.e. space) does not mean, as the court views it, that the Legislature of 1872 was familiar with this letterpress office language, but rather that it perhaps was shown a sample of such printing thus labeled and was satisfied that it was satisfactory from its standpoint. Having adopted the sample as expressive of its desires, it does not follow that it was concerned with any particular method of achieving the result, i.e., whether it was achieved by the letterpress method then in vogue or some other method at the

moment unknown or not yet invented. On the contrary, it would be seem that the Legislature was concerned with a result and not as to how it was achieved.

"While the Legislature appears to have desired legibility of the impression of a kind that would be derived from characters formed by a mechanical process as opposed to a script equivalent, it did not specify that it could only be done by the letterpress process. That it was concerned with the result of the impression made on paper only is indicated by the fact that it used the word *in* rather than *with* in the sentence reading: 'The index shall be printed in eight-point roman type on eight-point body.'"

Finally, the petitioners claimed that since the legislature of 1953 had specifically refused to amend the statute to permit the use of offset lithography that it had indicated a desire to have the index printed by letterpress. The court dismissed this contention on the ground that a prior ruling of the attorney general indicated that the statute permitted any printing method which produces the desired result.

Similar statutes involving state printing are to be found in many states, and interpretations of them vary.

LTF Signs Preucil, Asks Funds for More Research

Frank Preucil has joined the research department of Lithographic Technical Foundation. His immediate responsibility, according to research director Michael H. Bruno, is supervision and expansion of research on evaluations of color separation and halftone screening methods. Mr. Bruno explained that these projects are designed to cut through the maze of claims and counterclaims "that often conflict and certainly confuse average photographers." LTF aims at suggesting a

limited number of standardized photographic procedures that will best meet the requirements of most jobs.

Mr. Preucil's appointment raised the number of LTF researchers to 22. The need for at least five more research assistants at an annual cost of \$30,000 was stressed in an appeal for funds sent last month to company members from LTF headquarters in New York City.

Signed by executive director W. E. Griswold, the message cited the belief,

expressed by LTF officers, directors, Mr. Bruno and Mr. Griswold, that the \$30,000 needed per year will make it possible to double the research work. "The projects are organized and the goals are known," said Mr. Griswold. He stressed that special donations or increased membership contributions would further the progress of the donors as well as that of the entire industry by providing more technical knowledge of a practical type.

Mr. Preucil brought to the research team in Chicago a broad background of research and production experience in lithography, photoengraving, rotogravure, collotype and silk screen printing. For the trade press he has authored more than 60 articles on color reproduction and photomechanics.

For the past five years, Mr. Preucil has been research director for the Chicago Rotoprint Company, a subsidiary of the W. F. Hall Printing Company.

For many years Mr. Preucil was a TAGA director. Before he joined the research staff he served on LTF's research committee. He has served as educational chairman of the Club of Printing House Craftsmen of Chicago; technical information chairman of the Lithographers' Club of Chicago; TAGA vice-president and papers chairman; cochairman of Gravure Technical Association's color ink standardization and positive standards committees; and president of the Chicago chapter of the Society of Photographic Engineers.

Frank Preucil (center), newcomer on the LTF team of research supervisors in Chicago, is welcomed by Michael H. Bruno, research manager. Other staffmen and supervisors are (from left) Jack W. White, assistant to Mr. Bruno; Edward J. Martin, Reduction-to-Practice division; George Jorgensen, Physics division; Charles H. Borchers, Paper and Ink division; and Robert F. Reed, the research consultant



Predict New Record Total Of LNA Contest Entries

The annual flood of entries of the finest specimens of offset lithography produced in this country, ranging from small direct-mail folders to Gargantuan 24-sheet posters, representing 45 categories in all, has started to inundate the Lithographers National Association, sponsors of the 6th Annual Lithographic Awards Competition and Exhibit.

The call for entries, which was sent to thousands of national advertisers and lithographic plants in January, brought a chain reaction that resulted in the early arrival of hundreds of entries. The total promises to exceed the record number of specimens received in last year's competition, according to George P. Hughes, vice-president, Kindred, MacLean & Co., chairman of the LNA Promotion Committee, in charge of the annual event.

Deadline for entering material produced in 1955 is Feb. 24, earlier than in past years. Pointing out that time might not permit an extension of the closing date, Mr. Hughes urged those planning to participate to send competition entries in as early as possible.

Announcement brochures, containing rules and regulations, and entry blanks are available on request by writing to Lithographers National Association, 420 Lexington Ave., New York 17, N.Y., or LNA's Western Office, 127 N. Dearborn St., Chicago 2, Ill. Entries should be sent to LNA Awards Competition, c/o George McLaughlin, N.Y. Trade School, 312 E. 67th St., New York 21, N.Y., where the judging will take place early in March.

Among last year's 267 competition winners, there were 78 nonmember lithographic plants as against 38 LNA member plants who received certificates of award. An increased number of entries



Leon Leighton (center) of Harrisburg, Pa., signs contract transferring ownership of offset printing division of American Colortype Co. in Clifton, N. J., to him and Bruce Bayne (left) of Greenwich, Conn. Looking on is Arthur Roy, Sr., president of American Colortype. New owners are operating under name of Eastern Colortype Corp. Mr. Leighton is president; Mr. Bayne is executive vice-president

was submitted by lithographer customers—buyers and users, national advertisers, agencies, publishers, etc.—whose entries last year represented 22 per cent of the total number received.

The groundwork for judging the entries was laid at a meeting on Jan. 19 of the newly-appointed Awards and Exhibit Committee. Albert Hailparn, president, Einson-Freeman, Inc., is chairman of the committee of 19 members.

At the meeting in New York City, committee members proposed candidates for judges from among leading designers, art directors, printing buyers, and advertising and production men, who have an expert knowledge of offset lithography. The judges, who will receive a certificate of appreciation for their services, will evaluate each entry on the basis of lithographic quality, excellence of art and design, and its functional value.

Materials and coating processes are tested in this laboratory at the new litho plant of Crown Cork & Seal Co. can division in Philadelphia. Production line conditions are duplicated on small scale



Philadelphia Litho Plant Fits Technicians' Dream

Crown Cork & Seal Co. has opened in Philadelphia what it calls a "dream" lithography plant for its can division. The plant, which began operation early in October, was designed to fit the "dream layout" conceived by technicians who are metal decorators, according to Russell Gowans, company president.

Constructed of hollow tile masonry, glass, and brick, the building has precise push-button humidity and temperature controls. The pressroom features all available modern types of equipment for metal decorating and coating. Currently, it is being set up with five coater and five press lines, but there is room for a total of 13 lines. All equipment except the baking ovens operates in a draft-free atmosphere maintained at 60 per cent relative humidity and 75 degrees.

A feature of the plant is a completely equipped research laboratory for studying new materials and processes. Pilot production lines in the laboratory can be set up to duplicate exactly, on a small scale, the conditions that will be encountered in actual production.

The new building also includes offices, a large creative art department, and a camera room.

LTF Publishes New "Abstracts"

Lithographic Technical Foundation, 131 East 38th St., New York 16, has issued "Lithographic Abstracts, 1955," a 72-page guide to books, patents and articles published from Sept., 1954 through July last year. This service has been on an annual basis since 1947. From now on, the abstracts, run off on filing size sheets, will be issued in 11 monthly installments.

LESSON OF MONTH FOR COMPOSITORS

SPECIMEN REVIEW

By J. L. FRAZIER

UNITED FUND FACTS



WHAT IT IS -

WHAT IT DOES

EVANSTON UNITED FUND, INC.
614 DAVIS ST. GR 3-2400

"Order," say dictionaries, is "condition in which every part or piece is in its right place. A room is not in order when much of its furniture is on one side or in a corner, but is when a piece or group in one place is balanced by a similar one opposite. Because typographic work is viewed as a vertical, proportion and balance apply differently. We pass these here because the subject is the lack of order and, incidentally, pleasing contour (outline) of the cover above. Too much "furniture" is at one end of "room." Draw a line around the extremities of all elements and the ugly, ungraceful contour will register pronto. In light of the foregoing, comment on reset below is unnecessary; the effect of changes is obvious

UNITED FUND FACTS



What It Is

What It Does

EVANSTON UNITED FUND, INC.
614 DAVIS STREET - GR 3-2400

Hazards of Overprinting

THE WAYSIDE PRESS of Vernon, British Columbia.—In a general sense, your vacation-announcement blotter is well-arranged. The color combination of light green and rather heavy brown is both pleasing and effective. Viewing the item brings to our mind two suggestions—admonitions—for others as well as for you. The light, bright green is excellent for the solid band along the left side of the blotter. It is *satisfactory* for the two large display lines. But it is *inadequate* for the three smaller lines of type. There must be contrast of tone between what is printed and the paper it is printed on if the copy is to be read with ease and comfort. This smaller type is comparatively weak, and when printed in a faint color such as the green tint, the difference between its strength and that of the paper is insufficient to register on any but the best eyes. Printers should never forget that the majority of adults wear glasses. Another point: The starting portions of two lines overprint the green band. This practice has never seemed just right to this critic or to others with whom he has checked the matter. In the first place, it makes the handling seem disorderly, even a bit confusing.

teresting. You offer a reproduction of a different one each year, and we have no doubt they are remembered, looked forward to, and even framed. You are bound to benefit, even though your name, close to the bottom of each print, is most inconspicuous in small, light-face type. We suspect that a desire to offer something which would be appreciated was deeper in your mind than any thought of dollar returns. The presswork is excellent and certainly demonstrates your ability to accomplish the finest.

"Form Follows Function"

LOTHAR SALIN, San Rafael, California.—We realize there are practically no limitations in the way of layout when production is by the offset process. Lines of type, even on a one-color job, may be crossed, for example, and stunts that would be impossible with the letterpress process become "duck soup" for the layout man. However, look out! Folks are accustomed to reading type in horizontal lines, holding their heads upright, not at an angle suggesting a crick in the neck. As it is, the offset process offers someone like you—with an inventive turn of mind—an easy opportunity to go wrong. We com-



Moral of old fable with slant of "make haste slowly" seems logical enough in connection with top display of this blotter from series of New York house capable of best quality printing. Our brown is lighter than that on original because type is reduced about half and would be difficult to read if color background were deeper

At worst, a letter or even a word shouldn't be split between the band and the unprinted paper at the side. A key word over such a band, with the remainder of the line over blank paper, is as far as one should go.

Charming Annual Keepsake

PRESS OF H. N. CORNAY of New Orleans. You have hit upon one of the best ideas we have come across in years for advertising in a "low-pressure" way and at the same time demonstrating your ability to do fine printing. We refer to the big four-color illustrations that you send out with your Christmas greeting each year, printed letterpress on 16- by 13-inch sheets of coated paper. The Deep South can boast of many charms, but thousands will maintain that the palatial old plantation homes are the most charming and in-

mend you on your initiative in getting out those folders and booklets sampling a tremendous variety of type arrangements. However, we think you went too far in your attempts to glamorize. The type too often is subordinated, and it should never play a secondary role, except possibly to some large and excellent illustration that in itself tells a story. Abstract ornament, remember, is another thing. Your work suggests much that is being done in Europe—particularly France and Italy—more than that of any American printer we can think of. Whatever you or anyone else may think, and with due respect to our brethren in those countries, advertising is not at the high state there that it is here. A possibly familiar story will emphasize a point you should be more aware of. Visiting an art gallery and standing before one of the world's great paintings, a woman was heard to re-

Items submitted for review must
be sent flat, not rolled or folded.
Replies cannot be made by mail

mark, "My, what a lovely frame." In your case, you sometimes suffocate your type with overpowering "frames" of one sort or another. Again, one of the cardinal rules of good design and typography is that "form follows function." A predetermined plan of design is taboo; design should fit the type, not type the design. See that type does its job without handicaps. Then, and only then, add frills. Some of your work is overdone—some, we're glad to say, is very good. One feature about all of it—good or bad—is that it will catch the reader's eye. Whether or not it will hold his attention is another matter.

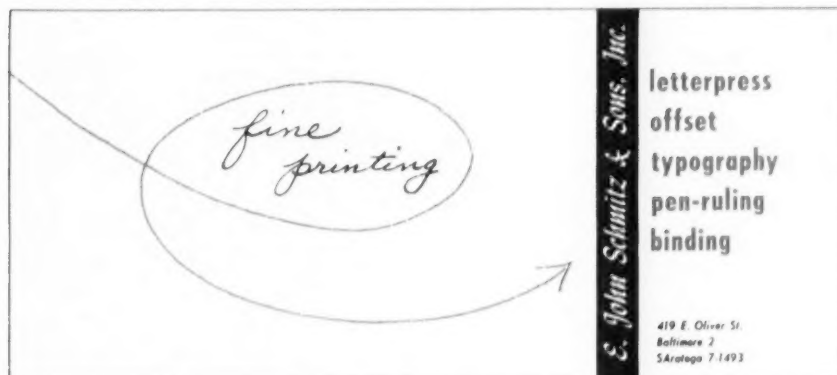
Letterspacing Carried Too Far

BERNARD SIEGEL, Brooklyn, New York.—Your matched stationery items and card have the ingredients—fresh, snappy layout and type—to be great, but the ensemble is far from right, especially as far as spacing is concerned. In the first place, there is so much space between the comparatively large letters of the top display, particularly on the letterhead and envelope, that individual letters rather than words appear as units. Also, because there is so much space between the letters of your name on the two less satisfac-

the same type is used, is much better. Look closely at it, then at the letterhead, and you will see how far a seeming penchant for letterspacing has led you astray. In addition, you apparently have been influenced to believe that starting important words—including, of course, proper nouns like "Bernard"—with lower-case letters makes the work modern. It just isn't so.

"Trademark Quality" Styling

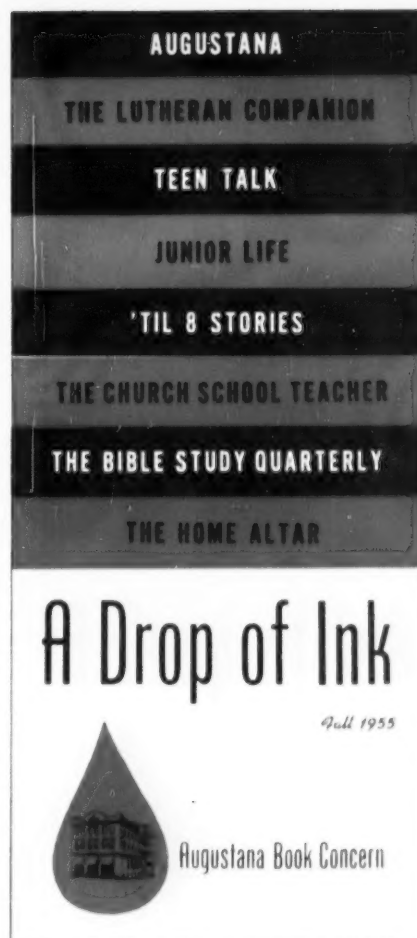
THE HENRY F. HENRICH'S PUBLICATIONS, Litchfield, Illinois.—Down through the years certain printers have developed styles that were quite individual, usually by choosing particularly characterful styles of type and handling them in original ways. In the early years of the century there were C. R. "Chris" Beran, then of Denver, Hal Marchbanks of New York, John Henry Nash of San Francisco, and Axel Edward Sahlin, then of the Roycroft shop of Elbert Hubbard in East Aurora, New York. The work of each of these men could be spotted easily among that of hundreds of typographers. While likely to be labeled "old-fashioned" in a sense apart from merit—mainly because of the types used and because of the more recent advent of new layout techniques—such styles may have a powerful impact even today, when employed by a single printer, publisher or typographer. That is true of your two publications, "The Better Way in Advertising," and "The Book of Sunshine," which you issue at Christmas. In part because you feature the very bold, condensed Old English, along with lettering of the fashion featured in the work of the Roycroft shop, your booklets remind us unmistakably of Hubbard's "Philistine," which appeared, we guess, about forty years ago. As long as no one else affects the general style and features the same types, you have




Intent on having single, potent point register powerfully and surely, designer of this blower used facsimile handwriting rather than type to gain contrast, and spotted the writing in a relatively tremendous area. Original was printed in deep blue (where black appears here) and light blue on a decidedly pleasing light blue paper

tory items, "Fine Printing" should have been given comparatively equal letterspacing. (And, incidentally, there is much more space between those two words than there should be.) There should be no more space between words than is necessary to set them definitely apart. You have more space between these words than between other words elsewhere in which the type is widely letterspaced. More space, proportionately, is required between words that are letterspaced; and the wider that spacing is, the more word spacing there must be. You will see, therefore, where letterspacing can lead. Your layout could well have been carried out effectively with the elements of the forms covering a smaller area. This would have eliminated the necessity for undue letterspacing, and it would have left more white space all around, a good feature in itself. Your business card, on which

something as potent as the finest work in today's modern style. Particularly, you achieve a trademark quality, something that will be remembered by all who see your work. Once, a contributor to this department was mildly piqued because we wrote that we could recognize at first glance any job he turned out, given no clue except certain characterful types and layout devices that were not in wide use. In our mind, individuality in typographic work is highly complimentary and adds something to excellence in other respects. From what is printed on the back of the copy of "The Better Way," we judge that you originate and produce this item for various concerns. The quoted slogan at the bottom of this page, "You can get along without Sunshine Publicity, but not so well," registers strongly. The items are well turned out in all respects, and that includes presswork.



Covers on magazine of Rock Island (Ill.) publisher-printer are varied and impressive—excellent. Of size to fit a No. 10 envelope, the color on original is red



his age of specialization brings to the commercial typesetter the "KNOW HOW" of production shortcuts. Streamlined operations by highly skilled craftsmen also do their part. This results in lower costs to the customer. The composition specialist has only one source of income so he must be good. Only the most efficient methods satisfy him. Once more the customer gains.

CECIL H. WRIGHTSON, Inc.
truly a distinctive

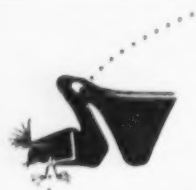
TYPESETTING SERVICE
74 India Street, Boston MA 02110

TYPESETTING

Unusual, lively off-center arrangement characterizes most Wrightson post cards. We might have reversed two sections laterally and made top color band full width. The original is in blue and orange on white

Effective Massing of White Space

R. T. LEWIS COMPANY, Pittsburgh.—The blotter most recently sent us is one of those rare combinations of beauty and power. It exemplifies better than most items we have ever seen the advantages of massing white space. We plan to reproduce the item if we can make satisfactory cuts. Even so, a brief review of its features here will amount to space well spent. At the left of the blotter, which is printed the long way, a simple line sketch of a hand and arm reaches up from the lower corner, holding aloft a wreath. The wreath and the line "Fine Printing" are in a rather light green and the rest of the copy in brown on white stock. The wreath all but surrounds your trademark. The height of this hand, wreath, and trademark group leaves only proper margins at the top and bottom. Now for the type. There are just two lines: the first gives your name, "Fine Printing," and "since nineteen-eleven," and the second gives your address and telephone number in still smaller type. These lines extend from a corner of the picture—directly to the right of the hand and below the wreath—to a point near the right side that leaves a margin there



Like to see smaller bills
for large type composition?

You can save important money on typesetting that requires type sizes larger than those available in metal.

With Warwick Fotocomposers composition, type is automatically composed by a method that is universally recognized as the fastest method of typesetting. It is then blown up photographically, producing without retouching, the sharpest, clearest reproduction you have ever seen.

Is it any wonder that we can promise a substantial saving over the old method of blowing up reproduction proofs of type that are invariably fuzzy and require, in many cases, hours of retouching?

Want proof? Then read for our latest book, "Photographic Typesetting", which contains many examples of this nature besides a comprehensive showing of test types and other photographic services available at Warwick.

WARWICK TYPOGRAPHERS Inc.

Dept. 100 • 920 Washington Ave. • Central 1-5210 • St. Louis 1, Mo.

As advertised in: Advertising Requirements, Printers' Ink, and Modern Lithography.

Warwick Serves Clients in 40 States, Canada, Mexico and Cuba

If one would keep abreast of the times in printing, he should read all he sees on photocomposition, especially advertising of Warwick Typographers, St. Louis, largest Fotosetter operator. Above, mailing-card reprint of advertising magazine page. Another ad of the series is shown in line with this on the opposite page

consistent with the margins above and below the cut. Obviously this leaves a comparatively large amount of white space at the right of the cut and above the type. Elements of the design are strongly emphasized by this whiting-out, and the whole effect is interesting and active. It would be static if the white were more or less evenly distributed on all sides. When good proportion exists between comparative areas, irregular distribution of white space is much better than uniform distribution. You may have handled this design

service
typographers'

type

faces

AUGUST • 1955

Covers from 3½- by 8½-inch type specimen books of two Indianapolis typographic shops, each showing small blocks of body sizes and single lines of display types. We still believe "service" and "typographers," company name, should be capitalized. Color on first design is a soft light orange-yellow, on Rogers' a pleasing light green

the way you did especially to emphasize the word "Printers," which is in the boldest type and the stronger color. A more customary handling—which we would favor—would have been to reverse the colors on your envelope, especially with the small type in the weak, light brown, little stronger than yellow.

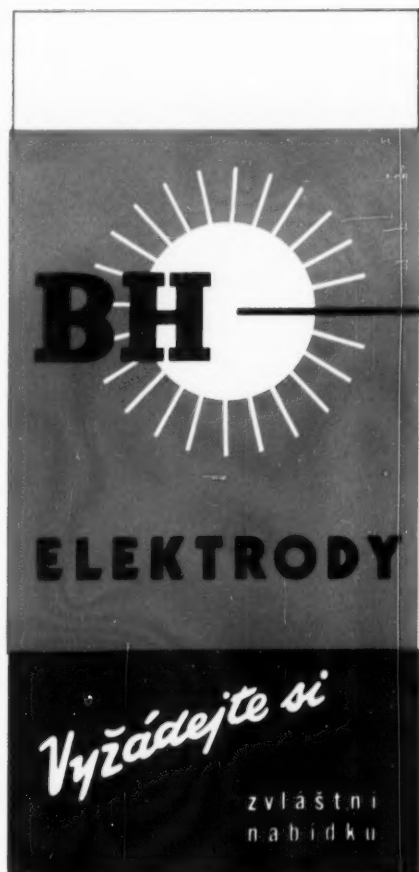
Why Caps Are Slow Reading

EBONY PRINTING COMPANY, New York City.—It seems we have admonished you before to forego setting blocks of text or any large amount of copy wholly in caps. Among the items most recently submitted, all your own publicity, you disregard our advice in your blotter, "We'd like to beat

the drums." An occasional word or line in the big letters is justified for the sake of variety and because such a word or line will stand out through contrast with lower-case. However, it isn't the form of the letters which provides emphasis. Rather, it is the fact that they are different from lower-case, and the change attracts. More important, copy in caps is not as easy to read as copy in lower-case. Wholly in caps, all words are rectangles. As far as we have noted, no two words in lower-case are of the same shape due to the fact that some have ascenders, like "d," and others have descenders, like "p." Such letters as these, mixed with normal lower-case letters, result in irregular

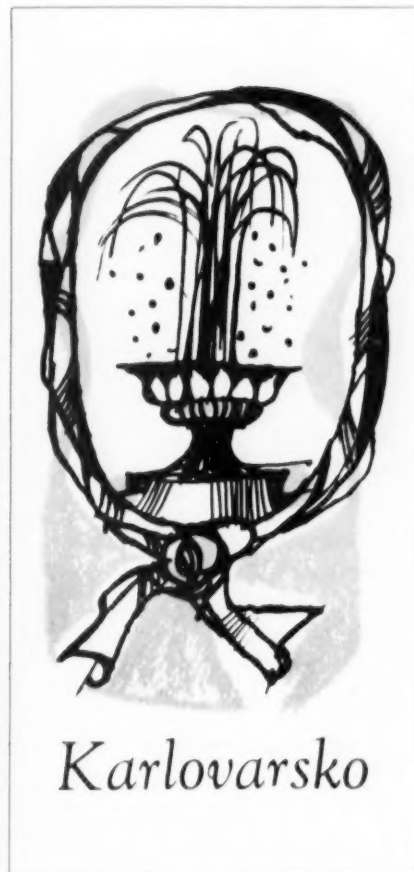


We directed relatively unimportant adverse criticism at first issue we received of magazine of McLean Brothers, Montreal typographers. Several later ones, though, merit high praise, as does one with above cover. Treatment of different issues is varied, interesting, and impressive. A page of text from the same issue appears at the right



Fronts from two of numerous multiple-page folders we have long held, uncertain from whom and where they came. Name on carrying envelope is plainly Adolf Masin and "Praha," which we believe is native for Prague, is on some folders. Most items have exotic flavor (to us) and are more esthetic than U. S. work of the type, some of them also much more glamorous. Original colors of two items are, respectively, red and light yellow-green

outlines for the words as a whole. In school, we learned to spell before learning to read. Nowadays, children read long before they learn to spell. We read by sight of words determined by shape, rather than by spelling them out. To toss in extras in the way of ornament or rule usually adds additional and pointless elements that draw the eye, and it is logical that the fewer the elements of eye appeal the easier the printed message will be to read. The four stars in your item serve no purpose but to attract, and the bands of border at either end of the signature are similarly worse than useless. Another blotter, "If at first you don't succeed . . .", is much better. However, the signature could well be set in larger type to avoid wide gaps between the parts. Doing that



would obviate the use of "bullets" between the parts and the cut-off rule above, all designed to hold the present loose line together. The signature-address line is worth being larger. Finally, we would prefer the colors reversed, the border in red and the type in green. Red may be stronger contrast-wise, but it is weaker tone-wise than green. Tone counts in respect to visual, reading quality.

Smart Look Doesn't Function

JOSEPH K. MURDOCK of Chicago.—Your company's letterhead, on which you wrote, is excellent, dignified, readable, and "colorful" enough. The stationery and card of Georgio Spadaro, both of which have a generally smart and characterful look, have the type interestingly spotted, but the extremely

wide letterspacing of the light-face sans serif leaves much to be desired. The case for lower-case is strong when it comes to straight matter—and for display copy, too, except when important words and proper names are involved. At the beginnings of these words and names, caps give an air of importance and dignity, both of which are not only desirable but often essential. For example, start a line of copy, or a paragraph, with a lower-case letter. Then, farther along, capitalize one word. No matter where it happens to appear, the capitalized word will be the one that really stands out. Paragraph markers and initials once were used to direct readers to the starting-point. A cap at the beginning of a line or paragraph now functions similarly, if not so emphatically. The case for caps also is strong. The best printers use both caps and lower-case where their particular advantages score. They never use all caps for any extensive amount of copy.

Booklet Doubles as Calendar

WALTER EDWARDS of Ottawa, Quebec.—We may have reviewed earlier one of the announcements for the first fall meeting of the Ottawa Club of Printing House Craftsmen,



How to bring typesetting costs within reach . . .

Photographic typesetting offers possibilities for producing composition of unsurpassed quality at impressive savings.

Imagine setting type from 4 point to 36 point on the keyboard of a machine that will produce 480 photographic type characters a minute.

Sizes above 36 point up to four, five, six inches and larger in height are simply blown up photographically, producing, without retouching, the sharpest, cleanest reproduction you have ever seen.

You'll be amazed at the beautiful results and pleased at the modest cost of Warwick Fotomaster composition.

The recent installation of our fifth Inter-type Fotomaster machine is evidence of the growing popularity of this revolutionary new method of typesetting.

Why not let Warwick's latest book, "Photographic Typesetting" be your introduction to this modern method of typesetting? Just write . . .

WARWICK TYPOGRAPHERS Inc.

Dept. 124 • 920 Washington Ave. • Montreal 1-9210 • St. Louis 1, Mo.

Warwick Serves Clients in 40 States, Canada, Mexico and Cuba.

As advertised in: Advertising Requirements, Advertising Age, and Modern Lithography.

Warwick advertisements of the series are similarly handled, typographically, also feature an appropriate cartoon. Confident of reader interest in what house has to say, Warwick is not only unafraid but anxious to make the ads look alike, to attract all of its readers month after month. Cards are 5½ by 8½ inches in size

but the subject is well worth repeating. As for its content, the issue combines the meeting announcement, a list of the officers with a group picture, a complete directory of members, and a calendar for the year, starting with September. The handling of these copy elements, although simple, is highly ingenious. First, there is a cover of three instead of the usual two sections—a sheet of heavy coated stock 18 x 9 inches is scored twice the narrow way, making three 6- by 9-inch sections. The section that forms the front cover bears a

I like the spring flowers that bloom in May, we're fairly bursting out all over with news this month. **GREETINGS!** Belated mention of P. De Roussan, our night proof reader, who has been with us for some time; O. Belanger who has joined us as day proof reader; R. Zernich in the Art Department and D. Stewart as messenger. Welcome to y'all. **GOOD-BYES!** Jacqueline (Jackie) Parquette has left us to brighten the days of Simpson's Ad Department. Good luck, Jackie! **MIX-UPS!** Lezie Bornstein, Doug Powers and Hubert Vermette have been transferred to the Photonet Department; Eli Werner from Photonet to presses.

GENERAL. Val Jutras, our Sales Manager, is well on the way to recovery after an extended spell in the hospital. Certe Fontaine, our invoice clerk, is also back with us after a similar experience. Rumor has it that our genial scot, Bill Hutchinson, is purchasing a car—give him lots of road. It's a new experience for Bill. As a matter of interest, new cars seem a dime a dozen around here with Jim McLean, Paul Nadeau, Yvon Nole, Freddie Wannell and Len Danerstein all sporting one. We are sorry to hear of the recent death of Guy Laporte's sister—our deepest sympathies to you and your family. Guy Morris Knight had a bout with a virus (?) recently, but from the tan that Mur-



Printing the long way of page, stitching at top, represents a device for a change of pace worthy of adaptation occasionally by any printer, as McLean Brothers evidence in this issue of company magazine. Color on extension cover (left) and text pages, all consistent with this, is a green, of normal hue and tone, on white paper

error, we think, in not using coated blotter stock. As a result, on the uncoated stock,



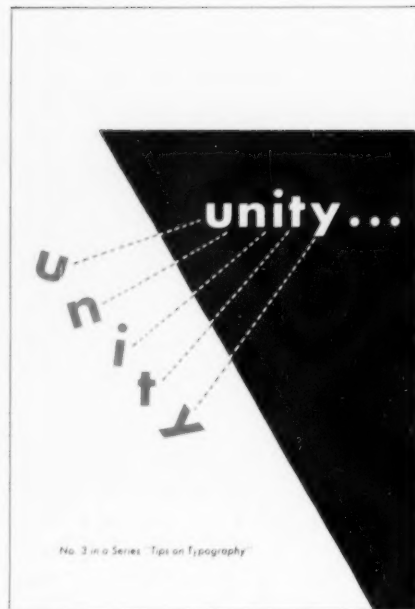
Effective "geometric" cover from magazine of Franklin Printing Company, Philadelphia. Color is light brown

beautiful halftone of the officers and board members, printed on the glossy side of the sheet. The two other sections on the glossy side of the sheet are left blank. When the booklet is opened out to its full width, the pattern of the ingenious layout is apparent. On the left section of the cover, backing up the halftone on the front, is printed a message from the club's president, this reading the nine-inch way. Following this, stitched at the fold of the first two cover sections, is a

separate four-page section on thin paper. This contains the meeting announcement and the names and addresses of members. Then comes the center section of the cover sheet, on which appears the list of officers and board members, printed the long way on the page. At the fold between the second and third cover sections is stitched a calendar pad. When the item has served its initial purpose—giving the news of the meeting—the first section of the cover can be folded down over the four-page directory section. The picture of the officers then appears directly above the calendar, and a round hole punched near the first fold makes the calendar an ideal item for the office wall. It seems to be an excellent idea, and one that need not be restricted to club bulletins. Almost any advertiser might use it to increase the life of his message twelve-fold. Our only regret is that you used one of the standard, ready-made calendar pads. We never can understand why the makers of these pads haven't awakened to the fact that many and far better types have been cut since Cheltenham Bold Extended.

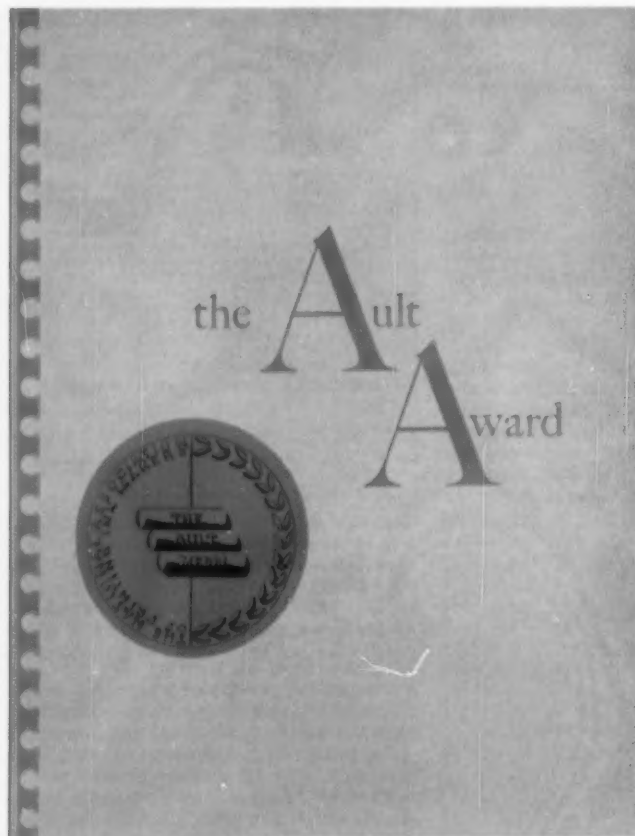
Type Disproportionate to Space

ACME PRINTING COMPANY of Louisville, Kentucky.—The general layout of your blotter announcing a new telephone number is straightforward and impressive. The left one-third of the 8- by 3½-inch item, which is printed the long way, consists of a solid red panel, routed for the outlined halftone of a telephone. The panel bleeds at the left, top, and bottom. This portion of the layout is heavy. The type matter in the space at the right is simply arranged and is especially readable, although without any special appealing qualities. Your new number is properly given top display and added prominence

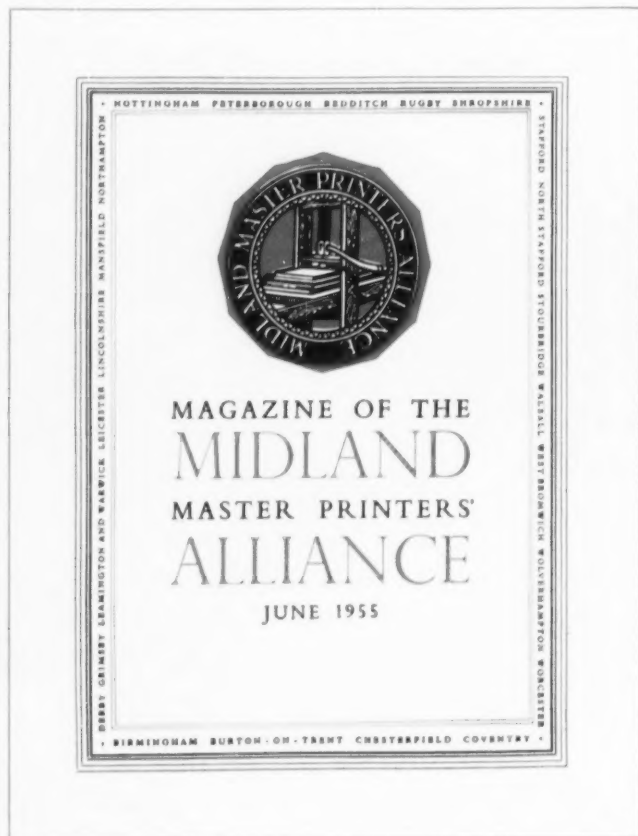


Title page from one of series of educational-promotional folders of Thos. P. Henry Company of Detroit

by being the only type printed in red. Since there is very little copy, we suggest that all the type might have been larger, to achieve better balance with the weighty illustration of the telephone and the mass of color around it. Another reason for larger type is that it would be more nearly proportional to the space and it would put across your message with more positive impact. Because of the presence of the halftone, you made a serious



Paper, particularly its color, often decidedly affects design, sometimes vitally. When this brochure cover first was shown we didn't regard effect of tan paper, here represented by screen tint, and the showing, to use a slangy but meaningful term, was a flop, and unfair. Imagine a white background and you will get the idea

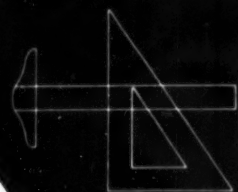


Conservative, precise and, we might say, ultra-formal publication cover from England, where, speaking generally, we could say display printing is never quite so good or, and we mean it, quite so bad as it can be here. Small type running around page between border rules gives names of cities represented in Alliance

error, we think, in not using coated blotter stock. As a result, on the uncoated stock, your halftone is poorly printed, with solids and highlights nonexistent and the whole effect flat and grayish. A coated stock might also have won you some advantage among the people—and there are quite a few of them—who don't like to feel blotting stock. They claim it gives them "the creeps."

Simple, Graphic Moving Notice

QUEEN CITY PRINTERS of Burlington, Vermont.—There are some good things to be said about the French-style folder announcing your move to a new building, and some rather adverse criticism also is called for. First, the sugar coating. On the center spread—about 12½ by 5½ inches—essentials of the announcement are graphically presented in a novel, interesting way. The streets involved are designated by rules in red, with the main one, Pine, extending almost across the entire double spread. The side streets—Kilburn, your former location, and Lakeside, the site of your new plant—are similarly indicated, and the names of the three appear in black. At the intersection of Pine and Lakeside, a neat line illustration of your new building appears in black. Above it is "We are moving," and "Our new address, 701 Pine Street," appears below. At the top of the facing page, the display reads, "Our New Phone Number 44-5-66," followed by text explaining the reasons for the move and the benefits to customers and prospects. It is about the most easily understandable presentation of a message of this sort that we have seen. And, as is so often the case, it is about the simplest. The adverse points, to us, are the decidedly out-of-date types. For instance, your name on the first page apparent-



Baskerville

Baskerville was originally designed with (1) the John Baskerville, well known English printer, about the middle of the 18th century. • The geometrical Baskerville types retain the clarity of design, the character and the adaptability of the original set. • While basically a traditional design it is readily usable in modern layout compositions. • All types in this folder are set in the Baskerville, a method of setting typewritten copy, available in Detroit only from The Thos. P. Henry Company. It has been printed by other and is a good example of both Baskerville and Futura, just two of a series of Futura types. • Now, too, the designers of Futura composing when printed in reverse.

unity

Unity is the "hang-together" quality of a printing design. Lack of unity gives the appearance of unrelated elements tossed together and is apt to scatter the reader's attention instead of concentrating it.

While unity is desirable in all typographic designs, it is absolutely essential in newspaper and magazine advertisements smaller than a full page in area. Here, units not held together tend to merge into other surrounding advertisements.

White space is a good feature in printing design but too much of it within the design detracts from unity. As a general rule, white space typically surrounding the set-up should be greater than the internal white space.

Factors that aid in giving unity to design are: (1) borders; (2) overlapping or grouping of small illustrations or elements; (3) careful placement of display heads and text; (4) properly used rules and ornaments; (5) judicious control of white space; (6) implied directional lines in the design; (7) colored or screened backgrounds.

The Thos. P. Henry Company
Advertising Typographers
41 Burroughs Avenue • TR 5 1950 • Detroit 2, Michigan

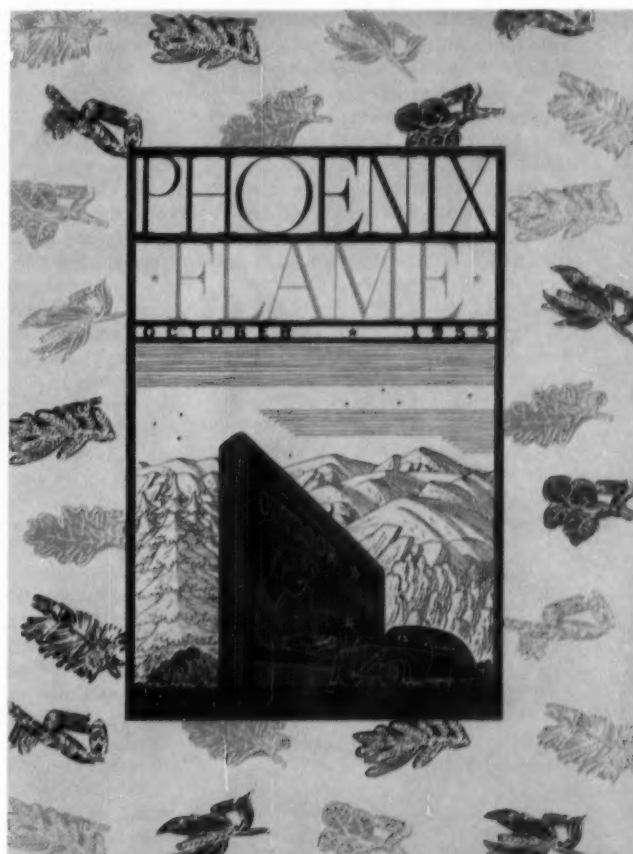
Same design motif as on cover, facing, features the center spread. Color on the original is pleasing light brown

ly is hand-lettered in a style similar to Cheltenham Bold Condensed, and the feature lines on the spread are in an even older style. The assembly of elements on the front page is much too scattered, and unity is entirely lacking. Simplicity, a cardinal principle of typography, requires that only the fewest number of elements be used. Widely separated, as they are on this page, each part exerts an individual influence on the eye. That means that attention and interest are

scattered and weakened. We consider your name is too large in relation to the other copy, especially since it is at the bottom, tending to overbalance the page. There isn't much in the top copy, "An announcement of importance from," to justify making that line larger, but there would be if you used copy something like, "Come see us in our new plant, dedicated to your service." Then the important copy could be in the biggest type and placed at or near the top.



Once in rather recent memory, odd-shaped panels and geometric forms were so excessively and senselessly used as to be offensive and, burglar-like, dominate the type. Here, such forms are purposely and effectively used—and with restraint, too—on front of Milwaukee-Chicago typographer's folder. Our brown supplants yellow



Our reproduction of cover from one of the best of today's company magazines, that of Phoenix Metal Cap Company, Chicago, requires study to "see" the letter-size original in black, dull green, and "cold" red on bright yellow antique paper. Chicago's fine printing house, Superior Service Press, prints publication beautifully

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Pressmen Need to Know How to Control Ink Drying

- Understanding of scientific principles increases pressman's economic value
- Knowledge eliminates press tie-ups, washups, sending for ink consultants
- Inks dry by absorption, evaporation, oxidation. Here are how's and why's

All printing processes, including duplicating techniques, depend upon control of the ink drying process. In some instances rapid drying is necessary. This is particularly true for jobs which require immediate backup or trimming, perfector-type jobs (printing two sides) and most high-speed printing. In other cases, it may be necessary to delay drying for specific periods of time. A case in point would be four-color process printing.

The pressman is the craftsman in whose hands rests the responsibility for the ultimate control of the drying process. As a craftsman, an expert in his printing field, he has to have at his fingertips knowledge of all factors contributing to this control. It has been my experience that most pressmen have learned about drying techniques through repetition of similar conditions and problems through the years in the trade. However, what might be lacking is an understanding of the scientific principles known to the ink chemists. This knowledge, and an understanding of how to apply it, will increase the economic value of the pressman to himself and his employer. It will aid in eliminating to a large degree press tie-ups, washups, sending for ink consultants, and pulling jobs off the presses. It will be an important factor in pre-planning the job.

Inks Dry in Three Ways

Today, we recognize three principal ways in which drying may take place: absorption, evaporation, and oxidation. When some inks dry, the reaction involves only one of these ways, while in other inks two or even all three of these phenomena may combine to produce drying. In addition, drying may involve other reactions—precipitation, filtration, solidification, thermal polymerization, and gelation—but none of these is of primary importance in considering printing inks.

Absorption is the process in which a body takes up a liquid by capillary action. In printing, the fibers of the paper attract

and absorb the ink. The ink is a mixture of vehicle (fluid) and pulverized particles of pigment (solid). The fluid part of the ink is absorbed by the paper, while the solid particles of pigment penetrate the paper only slightly. This is what produces the sharp reproductions. There are also other physical forces present which tend to hold the pigment particles to the paper once they have been deposited, but it is not necessary to discuss these at this time.

Jobs with solid printing matter take longer to dry, because a large amount of liquid from the printed area must be absorbed at one time. It takes a greater period of time for this mass of liquid to be evenly distributed throughout the stock.

Evaporate Volatile Solvents

Evaporation is the process in which a liquid changes to a vapor or gas. Enough of the fluid portion of the ink must change from the liquid state to a gas in order to bind the pigment to the paper. Inks which dry primarily by this method must contain a highly volatile solvent. A solvent is a substance which helps other substances to mingle together in a fluid form. It dissolves them.

Ethyl alcohol, ethyl acetate, methyl propyl ketone, and other similar solvents which dissolve the resins and pigments in the ink are volatile and tend to evaporate easily under proper conditions. Some of the solvents will evaporate at room temperatures; these are used in rotogravure and flexography.

Typographic inks which dry by evaporation are heat-set. This means that the solvent becomes volatile only when it is heated, and this is necessary since there is an exposed ink distribution system. If the solvent were highly volatile and dried at room temperature, the ink would dry on the press. The ink should dry *only* on the paper. Calendered stock, which has closely packed fibers and little absorbency, and coated stock, whose surface is sealed, require inks which dry by the evaporation

process. A slight amount of the ink dries on these stocks by absorption.

Before a pressman can effectively "dope" an ink which dries by the evaporation process, he first must determine what solvent was used in the original ink mixture. The use of the wrong solvent can cause the ink to dry on the press, or it may delay drying and result in offsetting. Many pressmen dope their inks by using a vehicle which is either lighter or heavier depending upon the results to be attained. Seldom is attention paid to the solvent. Hardly ever is solvent stocked. The use of vehicles rather than solvents pyramids the original problem until the pressman finds it necessary to send for the ink maker in order to be extricated from the mess.

Oxidation is a chemical process by which an ink dries. It means the chemical union of oxygen with a drying oil. Linseed oil falls in this category. The pressman can see a radical change taking place when the ink is exposed to the air. The liquid becomes a solid and the original "wetness" appears to become dry. This is known as "setting."

While oxidation is one of the oldest methods for drying ink, it is only in recent years that the chemists have begun to understand how this process actually takes place. The chemist calls the entire process *polymerization by oxidation*. Polymerization is a chemical process in which two or more atoms or molecules of the same substance unite to give a more complex molecule. The new molecule has the same percentage composition as the original molecule, but is heavier in weight. It also has completely different physical properties.

Catalysts for Drying Oils

Getting drying oils, such as linseed oil, tung oil, and varnish, to dry upon exposure to the oxygen in the air normally would take several days. However, certain substances are introduced into the drying process which are not themselves affected by it, but which speed up the chemical action from a matter of days to a matter of minutes or hours. These substances are called *catalysts*. They are the driers such as cobalt or lead salts or other heavy metal compounds or mixtures.

The setting or gelation is also hastened by heating the drying oil. This decreases its viscosity. Heating is achieved by various devices mounted on the press, such as the flame or electric heater. At the same time, the heating device aids in taking any static out of the sheet.

Newer inks on the market dry by processes other than those upon which older inks depend. *Steam-set inks*, which consist of glycol, hard resins, and diluent solvent, usually water, dry by precipitating out the resins. This type of ink is generally used on bread wrappers, food packaging, and corrugated stock. It absorbs moisture from the atmosphere or water or steam sprays until a sufficient amount of water is present in the ink to cause the resin to precipitate. This occurs when the moisture present in the ink is greater than the water tolerance of the vehicle.

Problems Confront Pressman

Several problems may confront the pressman using this type of ink. The image may not reproduce sharply enough; there may be premature drying of the ink on the press; and the pressman may be unable to maintain a gloss finish.

Heat-set inks dry by filtration. This is actually a preferred-absorption rate of drying, based on the size and weight of resin and pigment particles. The solvent is readily absorbed upon contact with the paper, but the particles of resin and pigment cannot penetrate the surface of the paper and are left as a film on the surface. They are fused into a film by the application of heat.

Solidification is a process of ink drying used only by rotogravure. In it, ink in a hot and molten form comes into contact with the cooler stock, and hardens into a film.

Drying Ink on Metal Surfaces

Thermal polymerization is used as an ink drying process in printing on metal surfaces where there is no penetration of the vehicle possible. Heat is used to bake the film onto the metal. Occasionally, to secure better printing properties, high-boiling solvents are used. The solvent evaporates during the baking phase, fixing the pigment firmly to the metal.

There is one further process which is still in an experimental stage. It is being used today in the field of paints. It is

called *gelation*. A binder or resin forms a gelatin with a plasticizer. When the proportions are correct and the temperatures high enough, the binder absorbs the solvent, fuses with the plasticizer, which serves as the vehicle, and forms a dry film. Many problems inherent in the process remain to be overcome before widespread use of this type of ink can be fully utilized. These problems center on such factors as bleeding, strike-through, and storage ability.

Basic Steps by Which All Inks Dry

The four basic steps by which all inks dry, regardless of the specific drying process involved, may be summarized in this manner:

1. Gross penetration of the ink into the stock. (Absorption)
2. Partial setting, or separation of a portion of the vehicle from the ink.
3. Complete setting or formation of a rigid gel structure.
4. Complete solidification of gel structure and stock.

(Mr. Halpern will continue his discussion of printing inks in the March issue of THE INLAND PRINTER.)

Donnelley Rotary Letterpress Supervisor Uses Magic to Teach Safety

Many printing plant safety supervisors have sought various ways of dramatizing safety and keeping the minds of employees constantly on the subject during working hours. Chairmen of safety committees have tried many and devious devices, but Jack Foley, a rotary letterpress supervisor at R. R. Donnelley & Sons Company in Chicago, does it by magic.

Foley performed magic tricks for the printing and publishing section of the 43rd National Safety Congress in Chicago last October to demonstrate how he

handles safety education in the Donnelley plant. He put some light on the subject of safety through an electric bulb stringing act. He also had the audience shouting "safety!" at a toy teddy bear, which would respond only to enthusiastic calls. A whisper of "safety" had no effect on the toy.

Foley's patter included an explanation of how he uses magic to hold the interest of his department personnel in safety. A visit to the Donnelley plant where Jack has been employed for 33 years will uncover many of the varied safety reminders he and the safety committee use to stimulate safety consciousness.

Give-away tricks are part of Foley's promotional materials to keep his people and audiences thinking about safety, or certainly as long as they keep trying to figure out the puzzles.

There are many ways to maintain interest in safety in a printing plant, but Foley finds displays most effective.

One popular display was used for a slogan-coining contest. Foley, with some of his safety committee, put together a tiny stage setting of a magic show including electric footlights, a tail-wagging dog chasing an uncatchable fly in a mirror. Winning slogan was "Don't be mystified—be safety eyed."

Jack Foley will retire from Donnelley's this year. He plans to keep his hat in the printing ring, however, by giving magic demonstrations in safety and will be available to the industry. He will continue to make his home at 3330 North Lake Shore Drive, Chicago 13. He is a member of the Society of American Magicians and the

International Brotherhood of Magicians.

Mrs. Foley, who shares his interest in magic and is a member of the Chicago Magicals, believes with Jack that the safety of the human being is one of the most important jobs to be done. Jack first became interested in safety work at Donnelley's in 1922, when he recognized its importance to the workers' welfare in everyday living. About 1941 he realized that safety meetings were soon forgotten unless they were dramatized. He searched for a medium to dramatize safety. Magic was his answer.

One of Mr. Foley's displays was tiny stage setting of magic show, including electric footlights and tail-wagging dog chasing uncatchable fly



Jack Foley performed magic tricks at printing and publishing section meeting of National Safety Council as a safety education demonstration



THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

It's Never for Once and for All

Q.—For once and for all, would you tell me the difference between *O* and *oh*? My dictionary does nothing but further confuse me about these two little words.

A.—Grammar and style are not permanent things of bronze. They are fluid and ever-changing. Your *O* and *oh* are good examples. Once, *O* had to be used as the sign of address or wishing, always written as a single capital letter. *Oh* was reserved to express sorrow, pain, surprise, hope, or longing, and it was permissible to begin the interjection with either a capital or a small letter, according to its position. Such rigorous demarcation is no longer made. *O* comes in handy if one is in the poetry business.

A Very Peculiar Symbol

Q.—What is a zine? Palmer, in *The Latin Language*, quotes from the *Corpus Inscriptionum Latinarum* and gives the following quotation: [omne] captom aes: 4 zines. . . .

"Zine" is not in Webster or White's *Latin Dictionary*. I take it that a zine is one of those funny-looking signs I have drawn on this letter, but what does it mean?

A.—Sorry we aren't able to reproduce one of the funny signs or symbols. Drawing them must have been fun.

We hope you aren't waiting for a prescription to be filled after we answer this, because we just stepped out to do some research on it and may not be back for a while—say, twenty years.

How Nice Is "Egghead"?

Q.—I try to get along with my fellow man, but currently I am involved in a hot debate as to whether it is libelous or complimentary to call someone an "egghead." It would help if we knew precisely what the term means. Is it not in our dictionaries. Is it nice to point at a man and say, "He's an egghead"?

A.—Pointing is never nice. We could make answering your question a lifetime search after the truth but other pursuits appear more engaging. So, in brief: One of the newest dictionaries says that egghead is a slang term for intellectual, usually a term of contempt or derision used by anti-intellectuals. Your

precise definition would depend on whether you are intellectual or anti-intellectual (or perhaps nonintellectual). Let your battle rage on. We have no proof positive to end it.

Offhand, we can think of two books which speak kindly of the egghead: *The Egghead and the Others* by Donley Feddersen, and *The Triumph of the Eggheads* by Horace Coon. "Egghead" may very well be the rally cry of this year's political conventions.

Punctuation Is a Problem

Q.—I have just received a copy of a booklet in which the opening paragraph reads: Have you ever taken a prescription to a drug store and been shocked to the bottom of your pocketbook when the pharmacist says, "That'll be \$9, please?"

Regardless of the trend to improve typographical appearance by placing all quotation marks at the end of a line, I maintain in this case the interrogation mark and the quotes should be transposed. After all, the pharmacist did not ask the question—he made a statement.

We might even go as far as inserting a period, thus: "Or, perhaps, a comma. The way it reads now "just don't look right to me," to quote Red Skelton.

A.—How did Red Skelton get into this act? We are having trouble enough without him.

It appears to us that pure, sheer ignorance mothered the error which concerns you. We doubt that considerations of beauty entered into the matter. As you say, the druggist was telling—not asking. Whoever wrote the thing was doing the

LINCOLN'S GETTYSBURG ADDRESS

Corrected and improved after the manner of certain editors, rewrite men, boards of directors, committees and instructors in the gentle art of journalism who live (and die) by blue pencil

Much too stilted. say "Eighty-seven"

What nation? Put the name in there big

Endure what? say "last"

Don't beat about the bush—say "Cemetery"

"Founded" is a better word

Don't overlook the women. There are lots of women, you know.

You mean "have met"

What battle field? What war?

FOUR SCORE and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

Why use unnecessary verbiage? You seem unable to get the idea over in plain, forceful language. Sorry, Mr. Lincoln, you'll have to do this all over again.

—Type Graphic, Edwin H. Stuart Co., Inc., Pittsburgh

asking. The position of the question mark in such a sentence depends entirely on such factors. This quote within a sentence was not a question. The quote marks should not shelter the question mark.

Why Not Live Dangerously?

Q.—Is it safe to regard the dictionary as a dependable authority on whether or not a word has been officially designated a trademark?

A.—Nothing is absolutely "safe" in the strange world of the proofroom. The dictionary for which we reached upon receipt of your inquiry states: "Entered words which we have reason to believe constitute trademarks have been designated as such. However, neither the presence nor the absence of such a designation should be regarded as affecting the legal status of any trademark."

If you take a good look at the stuff currently cluttering up newsstands, it appears that it is "safe" to print anything. Don't let appearances fool you. People who get words turned into trademarks like to have such words treated with proper respect.

Parentheses and Figures

Q.—When figures are run into the text, how should they be punctuated? Know what I mean?

A.—Is this what you mean? "The reasons for his resignation were three: (1) advanced age, (2) failing health, and (3) a desire to travel."

Does that answer your question? Our example was borrowed from the University of Chicago Press *Manual of Style*. We do not see why figures were needed in that sentence, but there they were, and that is how to punctuate them.

Lower-Case for Them

Q.—I got into a beuat of an argument about whether "theaters" should be capitalized when saying "the Warner and Riverside theaters." It doesn't look right to me for "theaters" to have a little *t*. Are you on my side?

A.—That noise you just heard was us moving over to the side of accepted printing style. Common-noun elements of proper names, like *hotel*, *railroad*, *college*, and *association*, should not be capitalized when they are used in the plural with two or more proper names.

When There Is No Space

Q.—Other than their use to enclose quoted matter within a quotation, do single quotation marks have any purpose?

A.—*Words into Type* says that other uses are more or less arbitrary and unusual. Single quotes are used to save space in heads and when the quotations are numerous.

BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge.

History of Printing

FIVE HUNDRED YEARS OF PRINTING, by S. H. Steinberg (Penguin Books, Inc., 3300 Clipper Mill Rd., Baltimore 11, Md. 85 cents).

Based on a work that first appeared in the English *Monotype Recorder*, this new review of printing and publishing was prepared especially for Penguin Books by Mr. Steinberg. Beginning with Gutenberg's first work, the author traces the development down to the present-day popular reprint editions of classics, some of which reach sales figures in the millions.

Throughout, this history of the printer's art is tied in with the influence of printing on social and political development. As a result, Mr. Steinberg's work gives a more comprehensive and rewarding picture of the field than those books that limit themselves to details of mechanical developments in the trade.

This 260-page chronicle can give any present-day printer a better understanding of the importance of his art, and more respect for it. Especially noteworthy are Mr. Steinberg's discussions of the connections between printing and education, language, and literature. The English typographic expert, Beatrice Warde, contributed the foreword to this volume.

Best Editorial and Ad Art

THE 34TH ANNUAL OF ADVERTISING AND EDITORIAL ART AND DESIGN, edited and designed by Alberto Paolo Gavasci for the Art Directors' Club of New York (Farrar, Straus & Cudahy, Inc., 101 Fifth Ave., New York 3. \$12.50).

More inspirations for printers and designers are in this 34th Annual, which reproduces the top achievements of the best graphic designers during the past year. According to the publisher, "selections have been chosen for their importance in originating or developing techniques and presentations which contribute to the stature of advertising and editorial art."

As in the past, this year's volume is classified into seven sections: advertising layout, advertising art, editorial layout, editorial art, posters and point-of-sale de-

vices, direct mail pieces and booklets, and television art. More than 400 specimens are included, some of them in color and some reproduced with blow-ups of important details.

Layout of Double Spreads

PRACTICAL HANDBOOK ON DOUBLE SPREADS, by Kenneth B. Butler, George C. Likeness, and Stanley A. Kordek (THE INLAND PRINTER Book Department. \$4.10).

This is the fourth in a series of handbooks on publication layout and illustration problems. In this book, the authors again use their "paste-up" demonstration method to show what constitutes effective layout on double spreads. The "how to do it" approach is coupled with "how *not* to do it" examples that offer useful pointers on the use of illustrations, headlines, and text blocks in planning double spreads.

The book should be valuable to printers whose advice is sought by publisher-customers, and it might well be recommended to those same customers.

Best Hand-Lettering Work

LETTERING AT WORK, by Frederick A. Horn (Studio Publications, Inc., 432 Fourth Ave., New York 16. \$6.95).

In contrast to books of rules for hand-lettering, this volume concentrates on the application of hand-lettering techniques in commercial printing. Included are more than 300 reproductions of trademarks, packaging materials, labels, letterheads, greeting cards, and other forms of business lettering. The author gives a short commentary on each group. Published in England, the book shows the work of many designers and calligraphers.

Updated Packaging Terms

GLOSSARY OF PACKAGING TERMS (Packaging Institute, 342 Madison Ave., New York 17. \$6.75; discounts available for quantity orders).

This second, revised edition contains over 250 pages and roughly three times the number of terms defined in the first edition, issued in 1948. The glossary was edited by Dr. L. V. Burton, former *Food Industries* editor and recently retired executive director of Packaging Institute.

THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

What Type Faces Would You Buy for Printing Plant?

- What type faces can't you do without? Sans serifs thought indispensable
- Some typographic designers believe printers responsible for setting styles
- Printers with strong ideas about types should consult their type founders

What type faces would you buy for a printing plant?

This perennial war-horse of a question can always be relied upon to start a first-class argument. Before we rouse the battle-gleam in the eyes of typographers, however, we should probably qualify the question a little, or at least narrow the size of the sparring ring. Perhaps it would be better to phrase the question this way:

What type face can't you do without?

I believe that most printers would answer without hesitation, "Sans serif." Some might use the term "gothic," which of course is the same thing, although here the purist will disagree, holding that there is a real difference between a sans serif and a gothic.

It is true that the modern sans serif types, such as Futura and its many relatives, have behind their design an inspiration that was prompted by a philosophy unknown to the creators of the lowly gothic. But gothics they are, although the generic term "sans serif" is no doubt a broader description of the appearance of the types themselves.

Nobody seems to know exactly when "gothic" was first used to describe sans serif types. We Americans are responsible for the confusion. In Europe, "gothic" refers to black-letter type, while those faces lacking serifs are called, aptly enough, "grotesques." However, American printers, saddled with slightly confusing terminology, must make the most of it.

Sans Serif Letters Very Old

Sans serif lettering goes back to the Greek inscriptions of the fifth century B. C. It has been traced in medieval art forms up to the lettering on coins and medallions of the Italian Renaissance. As a type, sans serif made its first appearance under that term in 1832 in the specimen books of the English type foundries of Thorowgood and Figgins. Some 16 years previously, William Caslon IV had listed a similar design, but called it an Egyptian (square serif).

During the nineteenth century every type foundry cast undistinguished block letters which were used primarily for display composition. These types were of monotone stroke, generally, and were cast in several weights. The light-face versions were much fancied for formal announcements of various kinds.

Early Gothics Still Favored

Today, we still have many of the earlier forms of gothic types, although modern preference has singled out a few favorites which receive the greatest use. For example, Alternate Gothic, Franklin Gothic and News Gothic are most prominent, along with the Copperplate Gothics, a stand-by for the small commercial shop and recently revived in 30-point and 36-point sizes for display. Even the current wide gothics, under various names, are revivals of the old Philadelphia Lining Gothic series of the last century.

Owing to their similarity, the gothics as a group are just about the most diffi-

cult types to identify. And there is an embarrassment of numbers with which to contend. An examination of present-day type foundries' and machine companies' specimen books will produce some 95 different "old line" gothics, plus some 75 variations along the lines of the so-called contemporary sans serifs. Perhaps this can give an idea of the hardship connected with the task of naming the types for the "Typographic Scoreboard" appearing in this magazine for so many years.

The problem of assigning names to all of these types was even too much, and we are left with numbers, such as Gothic No. 1, 2, 16, 18, 38, etc.

It simply is not possible to predict when the interest in sans serif will end and the emphasis will return to the graceful old-styles and other variations of the roman letter. A glance through the December issue of this magazine reveals that out of eight double-page ads and 48 full-page ads, only one did not have a sans serif type. Similarly, of the ads in the quarter-page to half-page size range, 59 out of 60 featured sans serifs. The Christmas issue of *Life* indicated that domination by gothics is not confined to trade publications, because almost identical statistics, percentage-wise, held true for that magazine.

To the typographic designer, the sans serifs are especially interesting, because they are available in a variety of forms—condensed, extra-condensed, extended—and in a most satisfactory series of different weights, up to six in some series. All of this contributes to their broad versatility, particularly in advertising display, in which a type line can carry almost any kind of emphasis required. Gothics can take fairly wide letterspacing; in fact, they often need it for increased legibility, especially when color contrast is small.

Wide Faces Back in Style

All of these factors must be recognized in order to understand why sans serif types maintain their domination in all phases of printing. About three years ago, when the extended gothics such as Franklin Gothic Wide and Venus were revived, many typographers assigned to them a relatively short span of popularity. The introduction of the wide square serifs



seemed to justify this conclusion, but it didn't even slow down the demand for the gothics. Even the Clarendons, and other nineteenth century types such as Wide Latin and Egyptian Expanded, have made no apparent dent in the continued use of the wide gothics.

Of course, none of this attention to sans serif types has changed the design or style of such items as books, magazines, or newspapers, except in the region of display composition. It would require a great deal of courage on the part of a designer to advocate the gothic for text composition. During the sans serif renaissance which occurred about 1925, there was much experimentation along these lines, but scarcely a dent was made in the use of the standard roman faces for composition longer than a few paragraphs.

Several of the nation's leading typographical designers have long felt that printers themselves are responsible for setting type styles and that by careful thought, coupled with example, they can wean the buyer of printing away from dependence upon the stark form of the sans serifs. There is no doubt that the romans can add warmth and color to a design. Both of these attributes are rather difficult to attain with the gothic letter form, with its mechanical stress which, while frequently effective, does present a somewhat sterile appearance.

Should Consult Type Founders

Those printers who have strong opinions about good and bad types should make it a point to discuss their ideas with type founders who, frequently enough, are at a loss themselves in judging what reception a new design might have. They sometimes guess wrong on the type which will satisfy the demand of their customers. It appears that advertising artists, many of whom have had no practical typographic experience, have the most influence upon new designs. This will continue to be the case until the printer makes his own preferences heard.

Apparently, then, today's printer will simply have to stock one or more sans serif types just to keep abreast of what is expected of him. The particular design that he selects will be determined by a number of variables, starting with the very simple one of which type he likes best. However, the series and size ranges available will also be a determining factor, coupled with knowledge of his customers' desires or requirements and the type of work he most often does.

Regardless of the printer's personal preferences, and indeed many practicing typographers are critical of the continuing trend, it would seem that printing for the market place will demand the constant everyday use of the sans serif types. I doubt that anyone would be rash enough to predict in the near future a reversal of this state of affairs.

Your Slug-casting MACHINE PROBLEMS

Mr. Brewington will answer questions on machine problems. Write him in care of *The Inland Printer*

Saving Damaged Matrices

Q—I'm sending a number of matrices that show various stages of damage. You'll notice that the matrix lugs, teeth, walls, and bodies are in a state of collapse. Can any matrices like these be repaired for further use?

A—When the traveling combinations are damaged, it is almost impossible to salvage the mats unless you have one of the special tools for reshaping the teeth. If the lower lugs are damaged as a result of sending away tight lines, it's better not to waste time on the matrices—try "working out" on the operator responsible for the damage in the first place. A good operator won't damage more than one or two mats a week.

When the front lugs are bent because the operator has backed up the distributor screws, the matrices can be saved. Be sure to show the operator how a slight back turn of the screws is necessary to prevent damage.

In any salvage work, a matrix ear file is invaluable. This tool can save its cost in a very few weeks of use.

Proper Trimming Knife Setting

Q—I'm sending eight slugs that aren't trimmed properly. What procedure do I use to set the knives correctly?

A—Because I don't know the condition of the knives, or whether the molds are in the disk properly, I can only suggest the following plan for correcting your trouble.

Remove the mold and wipe the bottom of the pocket and the mold body. Replace the mold and bring the four fastening screws to a light bearing. Tighten the three clamping screws in the rim of the disk firmly, then tighten the four mold fastening screws very firmly. The mold will now be properly placed in the disk.

Cast a 30-pica line of cap matrices with the right knife registered at 8-point. Test the slug by running your fingernail along the smooth side. If your fingernail catches on any overhang of the slug face, the left knife should be set outward a trifle.

Continue resetting the left knife until all the overhang is removed from the smooth side of the slug.

At this stage of the adjustment, if you find that the faces of the cap characters are slightly cut, another angle of the prob-

lem should be examined. See that the mold keeper is tightly placed under the body of the mold, and that the locking studs and bushings are not worn.

When the left knife is set correctly, so that no overhang is present and no gouging of the slug body is noticeable, you may begin adjusting the right knife, measuring the slugs with a micrometer as you proceed.

Your trouble may have arisen because the mold was out of position in the pocket, or the left knife may have been out of adjustment.

Adjusting Slugs for Height

Q—I'm sending several slugs for your inspection. These 13-pica lines were set on a 27-pica slug, and the blank end of the slug was then cut off. If you will check the slug heights with a micrometer, you'll find that one end of each slug is type high (.918-inch), while the opposite end is only .916. What can I do to correct this condition?

A—Place a 15-pica liner in the mold, and adjust the back trimming knife so that a 15-pica line measures the same height from one end to the other. The left (starting) end of the slug is trimmed by the outside end of the back knife, and the right end is trimmed by the inside of the knife.

If you adjust the knife so that both ends of a 15-pica slug measure the same, slugs of all measures will be delivered at true height.

Dangerous Dust from Plunger

Q—Is dust from the pot plunger detrimental to health?

A—The dust produced when the plunger is cleaned with a brush consists of metallic oxides, mostly lead oxide. If inhaled in quantity, or even in small amounts at regular intervals, it will produce lead poisoning. Therefore, it is dangerous to clean plungers indoors unless precautions are taken.

Proper Vise-Closing Spring Tension

Q—What is the proper tension in the vise-closing lever spring (F-32)?

A—The tension in the older-style spring (F-32) should be 30 pounds. The newer spring (BB-1) should have a tension of 60 pounds.

SALESMEN'S CLINIC

Check These Points on Credit

Q.—To what extent should a credit department go to help the salesman regain customers who had previously been turned down as poor risks? Might not the credit department be asked to go just a little easy where it might benefit the company a lot?

A.—This attitude is understandable from the viewpoint of a man trying to raise his sales quota; but from the angle of investment, it's dangerous business. Salesmen should remember that aside from "legitimate" failures running into the tens of millions each year, losses due to fraudulent "busts" represent a tremendous total.

Millions of dollars are lost each year because dishonest business men set their bait for overcautious salesmen, probably someone like yourself. They set up very imposing fronts, give every impression of being big time. In a few weeks or months they have cleaned up, and a lot of unsuspecting suppliers, including printers, are left holding the bag.

Before any salesman approaches a credit department with a request for leniency for a prospect, he should check the following: (1) that the prospect has given evidence of responsibility and has been in business a long time; (2) that difficulties, if present, are only temporary and will soon be straightened out; and (3) that the risk in credit extension is more than balanced off by the possibility of worthwhile future business.

Closing Is Part of the Job

Q.—Although I've been selling printing for years and average a fair amount of orders, I do better in making original contacts than in closing. It has occurred to me that my average would be higher if the plant used me only for original contacts and assigned someone else to close. Do you recommend that I suggest this?

A.—It would be best if you think this over before you act. What you designate as a weakness in closing may really be something more profound in reality. Why are you weak? You write that you are good in original contacts. If you have

Printing salesmen interested in having Mr. Irving Sherman, who prepares material in this department, answer special questions, may address him in care of *The Inland Printer*.

difficulty in closing, isn't it because what you deem good contact actually is faulty in one way or another?

Do you make your original impact in line with a planned presentation or detach it from its context on a social plane? Herein might lie your trouble. You are not being paid to socialize, although you certainly should observe all the amenities. The reason you visit contacts at all is because your firm is paying you to sell these contacts. You are not being paid for a social life.

Therefore, even before you cross a threshold you must think of opening and closing. You can't think of one without the other; in fact if you think of the opening as part of the closing, you won't have the trouble you do have. True, there are people who make only contacts. We see them in the liquor trade, the drug business and other lines. But in the printing trade the salesman is supposed to be the expert who has all the answers. In short,

the opening and the closing are his prerogative and it's a matter of planning of the right approach.

What you need is re-orientation in your thinking, and greater discipline. You've got to think of selling and all its facets as an integral job. Until you do think this way and act upon your thoughts, your position will be shaky and your performance essentially mediocre.

No Future in Small Jobs?

Q.—Our specialty is the small fry, and I've lost interest in selling small jobs. There seems to be no future in it. I would like to tie up with a fairly large plant, but want to know how I can tell whether I'll make a go of it with a large plant.

A.—Do a little soul-searching. Ask yourself a few questions and be honest with your answers. For example, have you the pep and enthusiasm to deliver in a big way? Will you be able to leave a safe berth and start struggling for survival in a new job? Is your health good, your physical condition the best? Can you make new contacts? Do you know how? Have you the guts, the bedrock for a big-time job?

Don't be in a hurry. Look around. Maybe right in front of you, in the so-called small fry, lies your answer. Is it possible that the only printing they need and could use are the few jobs you sell them? Couldn't they use much more printing and get farther if you sat down and showed them how?

Bear in mind that the problems, the frustrations, the emptiness you feel in your present job may be only your problems and not necessarily those of the job. It is also possible that these very problems, instead of being left behind, will rise to plague you with a vengeance in any new job.

Inside back cover (right) and facing page of house publication, *The Hellbox*, of the Williams and Marcus Company, now combined with the Franklin Printing Co., Primos, Pa., outside Philadelphia

shopping around

Customers in search of a printer, if asked to do so, will find much satisfaction in the Hellbox that if he is continuously shopping around, he will find the answer. He will find the fitting printer or later in order to derive the fullest benefit. It's quite straightforward and to settle down when you've found what you want.

Here at Williams and Marcus, the Hellbox, there are certain advantages which it is hard to overlook. When you do it right, you get the right printer that has it where the greatest good for you is.

Variability is here because we can offer you not a single prearranged quotation before... letterpress, offset and silk screen. Naturally, this represents savings because we are able to recommend the best method for the given job. There is a best method, you know... and the single creative shop does not and cannot, it really is for you in every instance.

That's why you'd always be told if you had one job to do in the... let this name and address be your compass... WILLIAMS AND MARCUS... Printers Extraordinary

in this issue:

Type... Paper... Plates... Printing...

WILLIAMS AND MARCUS COMPANY *Printers*
BUNTING LANE, PRIMOS, PA.

FRANKLIN PRINTING COMPANY

WHAT'S NEW?

IN EQUIPMENT AND SUPPLIES

New Synthetic Printing Roller

A new synthetic printing roller, called Extron, is described by its manufacturer as the most revolutionary development in the printing field since the introduction of synthetic rubber 25 years ago.

By-product of a search for a long-wearing automobile tire, the new roller has been field tested for two years without showing signs of wear or damage.

Among the advantages claimed for the new roller are three to four times the abrasion resistance of any roller used today; a smoother surface; definitely superior tack; and a solvent resistance equivalent to the best Buna-N compounds, with the exception of alcohols and glycols.

The Extron roller is said to be non-meltable up to 300 degrees F., although it is not recommended for sustained service at temperatures above 150 degrees. It is claimed to be relatively flameproof and, when burned, the combustion products are nontoxic. Recovery from deformation is said to be 100 per cent complete.

The Extron material has three times the tensile strength of rubber, and the manufacturer says it is impossible to estimate the potential life of the new rollers, since none of those in use for two years has shown signs of wear.

Currently, the rollers are used primarily in the letterpress field, but Extron is impervious to water and the rollers also



Long life, easy cleaning are claimed for roller

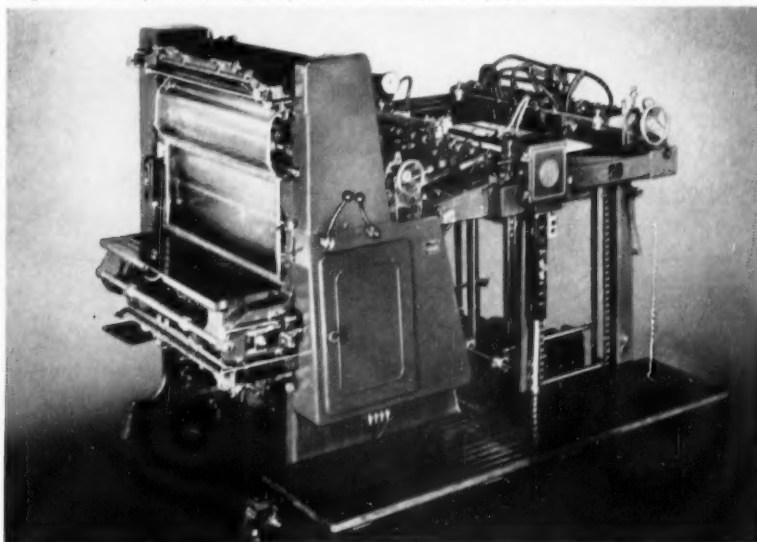
can be used on offset presses. Rollers are now being made for popular-sized presses in both fields.

For information: Moreland Corp., Willow Grove, Pa.

High-Speed Offset Litho Press

The ATF-Mann N-135, a new high-speed offset press in the 22x34-inch range, is designed for running up to 7,000 impressions per hour. It handles stock ranging from onionskin to .028-inch card and takes sheet sizes from 11x15 to 23x36.

Single-color offset press takes sheets up to 23x36, and runs at top speed of 7,000 impressions an hour



The maximum printing area is 22½x35½. New features are combined with such ATF-Mann developments as sustained register and floating impression, with no bearer-to-bearer contact.

The cylinders are mounted in phosphor bronze alloy bearings, and the feeder swing-arm mechanism is fully cam-controlled in both directions. To insure fast, accurate jogging, an adjustable suction drag roller controls sheet delivery.

Either or both of the Plexiglass safety guards covering the cylinders and ink rollers at the delivery end can be equipped with micro-switch controls to prevent running the press at speeds other than "inch" or "crawl" when the guards are lifted.

Other features claimed for the new machine include simple roller adjustments with hex-head bolts; a positive, gear-driven vibrator roller drive; copper-plated steel drums and riders to reduce stripping; and three-to-one ratio dampener motion.

For information: American Type Founders, 200 Elmora Ave., Elizabeth, N. J.

Custom Watermark Service

Printers now can offer a custom watermark service to their customers under a franchise arrangement. The new process makes it possible to watermark any name, design, or trademark on a dry sheet of paper, either before or after printing. Costs are claimed to be considerably less than when paper is watermarked at the time of manufacture.

According to the manufacturer, a nationwide network of 30 plants is being established to process orders from printers holding franchises for the service.

For information: Guaranty Paper Corp., Caxton Bldg., Cleveland 15.

Self-Contained Lettering Unit

The Typro photo-lettering machine, which produces lettering on strip film, now is available as a self-contained floor model, mounted on a functional cabinet base. The cabinet, especially designed for this purpose, includes storage space for film and chemicals, space for the developing tray, and "darkroom" facilities for feeding unexposed film direct to the lettering unit.

For information: Halber Corp., 4151 Montrose Ave., Chicago 41.

Three-Knife Book Trimmer

E. P. Lawson Co. has introduced a new version of the Lawson Rapid Trimmer. Designated Series B, it is a three-knife machine featuring a new automatic two-up device as standard equipment. In one operation, the machine splits the pile and trims a lift of work bound two-up. While one half of the pile is trimmed on three sides, the other half is automatically returned to the operator for completion.

In trimming edition-bound books, periodicals, or pamphlets—either one- or two-up—the Series B is said to be capable of handling a wide range of sizes. Lifts as high as $4\frac{3}{4}$ inches, in sizes from $2\times3\frac{1}{8}$ to $11\frac{3}{4}\times16\frac{7}{8}$, can be trimmed automatically, according to the manufacturer. Production speed of 12 to 25 piles a minute is controlled by the operator.

A new in-feed device with an adjustable gib enables the machine to in-feed, clamp, trim, and deliver the finished work automatically to the conveyor belt for packing.

For information: E. P. Lawson Co., 426 W. 33rd St., New York 1.

Improved Industrial Lamps

General Electric Co. announced recently what it calls "the greatest single improvement in incandescent light bulb performance in 42 years." Design changes now being incorporated in the lamps will result in increases in light output of as much as 15 per cent for the higher-wattage bulbs used in industrial lighting.

The construction changes include basic design alterations in the tungsten filament; altering the design so the filament is positioned lengthwise in the bulb; and use of coiled-coil filaments for the first time in lamps of 300 watts and larger.

The improved design is available now in 750- and 1,000-watt sizes, and it will be available in other sizes in the future.

For information: General Electric Co., Nela Park, Cleveland 12.

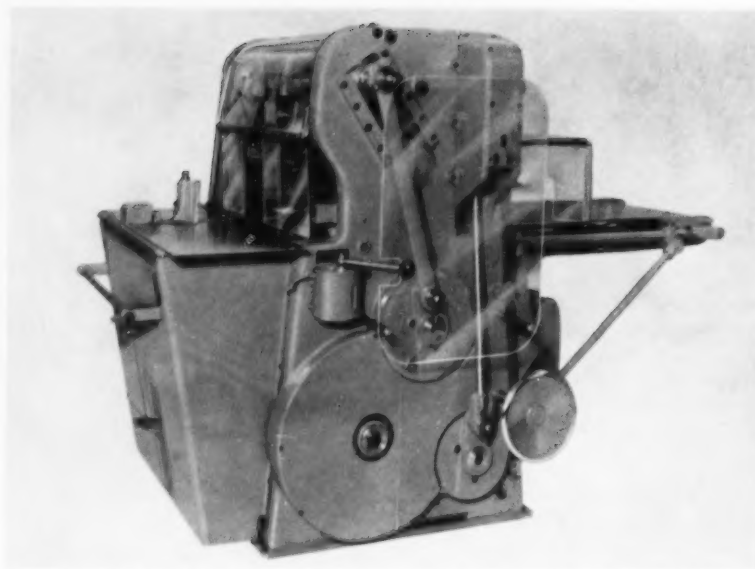
High-Speed Labeling Machine

For mass mailing operations, a new machine is available that can feed, cut, glue, and affix 10,000 or more address labels per hour.

The manufacturer says that unusually high operating speeds can be obtained because of a patented rotary head that automatically feeds labels in standard roll, strip, or continuous form. The machine also can handle Addressograph electronic tape or IBM 407 tape.

Two models, E or ER, can handle mailing pieces from $3\frac{1}{4}\times5\frac{1}{2}$ to $11\times14\frac{1}{2}$. Reloading of labels, replenishing the glue supply, and reloading mailing pieces all can be performed while the machine is in operation.

Both models can be equipped with a stacker for finished work or with a conveyor, when city and zone separations are



Lawson Series B trimmer can handle two-up publication jobs at the rate of 12 to 25 lifts per minute

required. An interchangeable head makes it possible to either tip on or fully apply gummed postage and premium stamps. The unit operates on standard 115-volt current.

For information: Cheshire Mailing Machines, Inc., 1644 N. Honore St., Chicago 22.

Hand-Driven Test Press

A new hand-driven test press that can handle sheets up to $15\frac{1}{4}\times23$ is now in production. Called the Vandercook 15-21 test press, it is said to be an entirely new design with many new features.

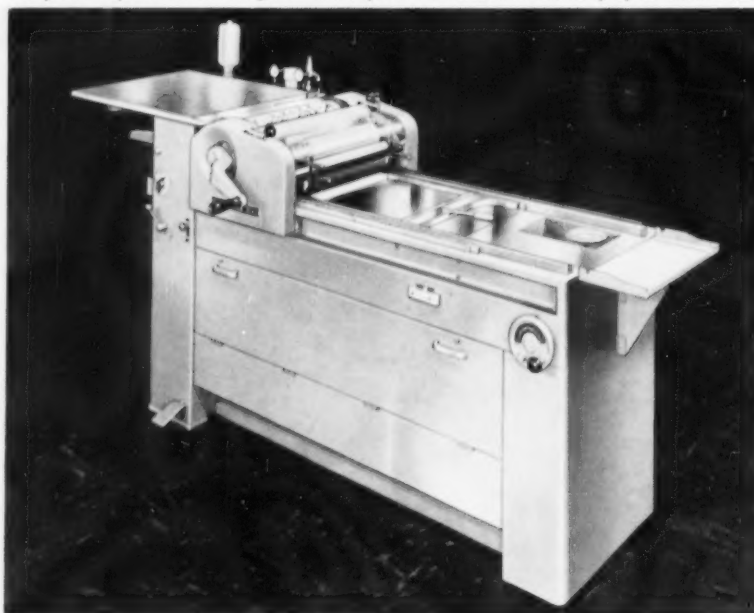
The rigid, wedge-type bed can be adjusted through a range of .034-inch, making it possible to proof forms either on

the bed or on galleys, and to vary the impression when proofing plates of different thicknesses.

The press is equipped with the Vandercook ink feed, which supplies ink automatically direct from the can, and the Vandercook Sprayset, which automatically sprays sheets with an ink-setting solution immediately after printing. The inking unit has a hinged plastic cover to guard the operator from the power-driven inking rollers and to prevent dust from settling on the inking system. Both the ink drum and the small compressor for the sheet-spraying system are driven from the same quarter-horsepower motor.

For information: Vandercook & Sons, Inc., 3601 W. Touhy Ave., Chicago 45.

Test press has power-driven inking mechanism, special ink feed, an automatic spray for finished work



Tougher, More Durable Synthetic Film Base

E. I. du Pont de Nemours & Co. has developed a synthetic film base that is said to make photographic film tougher and more durable than films on cellulose triacetate and other bases. The company predicts that the new base, tradenamed Cronar, will be of great advantage in the graphic arts field.

Cronar is a plastic substance made from petroleum components not related to triacetate. It is said to be so tough that a 35-millimeter film on this base could be used to tow an automobile. Extraordinary wear resistance and dimensional stability are claimed for the product, as well as low moisture sensitivity and capacity to withstand temperature extremes.

Du Pont expects to have the new base in mass production at its Parilin, N. J., plant by the middle of the year. According to company engineers, finished film stock will be available at no increase over current triacetate film prices.

New Additions to Futura

Intertype Corp. has expanded its Futura family of type faces by adding two new members: Futura Extrabold and Futura Extrabold Oblique. Now available are 12-, 14-, 18-, and 24-point sizes of Futura Extrabold duplexed with the Oblique. Single-letter matrices of Futura Extrabold are available in 18- and 24-point sizes. Other sizes will be available later in the year.

For information: Intertype Corp., 360 Furman St., Brooklyn 1, N.Y.

One-Step Colitho Plate

A new presensitized offset plate designed for one-step developing has been introduced by Colitho Division of Columbia Ribbon & Carbon Co. The developed image is black, making it easier to check copy on the plate, and the manufacturer claims that high-quality halftone reproduction is possible.

For information: Colitho Division, Columbia Ribbon & Carbon Mfg. Co., 150 Herhill Rd., Glen Cove, N.Y.

New Model Embossographer

A new size Cyclone Embossographer now is available to handle sheets up to 15 inches wide. Called Model 1C, the new machine has a triple dome radiant gas heater and is said to provide more effective cooling through a fan tunnel equipped with two twin blowers operating at higher speeds.

The new unit also has an ejection conveyor that is said to help speed the finished work at the delivery end. Right-angle conveyors and additional cleaning blowers also are available.

For information: Embossograph Process Co., 251 William St., New York 38.



Newspaper ad frame has galley storage in rear

Newspaper Ad Frame

Designed to put 12 newspaper ad frames in the space formerly required for 11, a new combined ad frame and galley storage rack recently was introduced. Its design is said to incorporate results of time and motion studies and practical tests in the composing room.

The new frame is 31 inches wide, 33 inches deep, and 57 inches high, with the working surface retained at the 40-inch level. The spacing material section at the top provides space for 23 sizes of pre-cut leads and slugs. A new feature on the working surface is a dead-metal well in the corner, easily dumped by removing a hopper tray from the rear.

Below are ten storage bins for mounting-base material, and in the rear of the frame is space for storing full length galleys. Four models are available that can store 180 single-column, 23½-inch galleys, and special storage combinations also can be made to order. Above the galley storage space is a bin for storing base material in full-page widths.

For information: Foster Manufacturing Co., 13th & Cherry, Philadelphia 7.

Semiautomatic Coating Machine for a Variety of Stocks

A new Potdevin coating machine, equipped with semiautomatic, friction-demand feed, is said to be capable of handling many coating jobs faster and more efficiently. Speed of delivery of the coated material is controlled by the operator.

According to the manufacturer, the new machine, Model 2R, coats all kinds of jobs—from a one-inch strip to over-all—on materials as thin as tissue and as heavy as index card. It can be used with any coating material: glue, latex, varnish, resin, paint, thermoplastics, etc. A regulator dial controls the coating thickness.

The machine can be adjusted for various label sizes, and it is available in widths of 6, 9, and 12 inches. The minimum length of label handled is two

Special Bank Envelopes

A special envelope has been designed to meet the needs of drive-in banks. Called the Justrite Teller Pouch, it is designed to provide a safe means of handling coins and currency for tellers and customers at drive-in windows. Space is provided on both sides of the envelope for printing the bank name and advertising messages.

The manufacturer also offers a complete catalog of many envelope styles, Retail Price Catalog No. 457.

For information: Northern States Envelope Co., 300 E. Fourth St., St. Paul 1, Minn., or Justrite Envelope Mfg. Co., 523 Stewart Ave., N.W., Atlanta, Ga.

One-Impression Gold Ink

Johnson & Bloy, English manufacturer specializing in metallic inks, has announced U. S. marketing plans for its J&B gold ink, a paste compound that is said to cover most letterpress surfaces in a single impression. Advantages claimed for the gold paste ink include increased ease of handling, faster drying, and the elimination of frequent washups.

The ink is available in four shades of gold. Samples and color cards can be obtained on request.

For information: Marset, Inc., 1186 Broadway, New York City.

Packaged Spare Parts

American Type Founders Co. has added to its service program a group of spare parts kits for Chief, Kelly and Little Giant presses. The parts in each of the 17 kits are those that most commonly need replacement after normal wear. For convenience, the parts can be stored in the shipping cartons, and a supply of order cards is furnished for re-ordering parts as they are used.

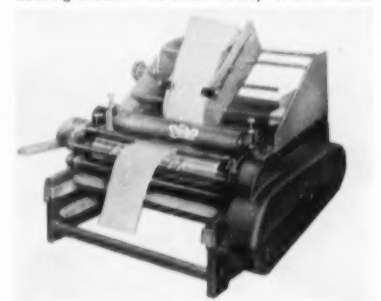
The company has prepared a folder listing the parts in each kit and the prices.

For information: American Type Founders Co., 200 Elmora Ave., Elizabeth, N. J.

inches. Envelope flaps also can be coated with the machine.

For information: Potdevin Machine Co., 285 North St., Teterboro, N. J.

Coating machine handles variety of stock sizes





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Lithography
Depends on
the Plate*

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PROOF

*Quality Lithography
Depends on
the Plate!*

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TY

New Lacquer Coating for Paper, Foil, Boxboard

A new lacquer material, Half-Second Butyrate—said to produce a superior decorative and protective coating for paper, boxboard, and foil—has been released for commercial application by Eastman Chemical Products, Inc.

Tests on three-color box covers run at the John W. Crawford Co. plant in New



New lacquer coating is shown in use on Chambers coating machine in special production run

York City were described as proving that the coatings have high gloss, excellent adhesion over inks, and outstanding resistance to discoloration by sunlight and aging.

According to the manufacturer, the gloss holds up even when the film is as thin as .0001-inch, and coatings on ideal stock are said to show glossmeter ratings as high as 95 per cent.

Other qualities claimed for Half-Second Butyrate include quick drying, high blocking temperatures, fire resistance, and excellent scuff resistance. The material is furnished in dry powder form for convenience in storage. Reconstituted as lacquer, it can be applied by roll coating, knife coating, or spraying.

For information: Eastman Chemical Products, Inc., 260 Madison Ave., New York 16.

All-Metal Process Camera

A new process camera, the Robertson Comet, is being offered in both 24- and 31-inch film sizes and in a variety of models ranging from black-and-white units to fully equipped process color units.

The manufacturer says the Comet, an all-metal camera, features several new concepts in camera design and construction. Its track combines a one-piece steel tube with the more conventional bi-rail track and is integrally welded to tubular

cross members to eliminate vibration and distortion.

Because the camera is constructed of machined, one-piece castings, accessory items such as process color attachments can be added any time after the initial installation.

For information: Robertson Photo-mechanix, Inc., 7440 Lawrence Ave., Chicago 31.

Visual Business Controls

Visual control of a variety of business operations is possible with the new Magne-trol control board and its accompanying accessories. The board itself is made of steel, and the graphic elements—card holders, colored plastic bars, arrows, etc.—contain Alnico magnets that make them adhere to the board.

The manufacturer says the board can be used for production schedules, sales records and quotas, management control and analysis, graphs and charts, inventory control, and many other management records.

To help prospective users see how the board can be used in their operations, the manufacturer offers a trial kit which is basically a miniature version of the standard control board.

For information: Methods Research Corp., 611 Mosel Ave., Staten Island 4, N.Y.

Down-Draft Etching Table

A new down-draft etching table for processing deep-etch or multimetall plates is being offered in four sizes: 31x39, 42x50, 52x64, and 60x80. Features of the table include permanent sealing of the sink portion with a Koroseal lining. The lining material is carried over the edges to protect against drippage.

The sink is made of heavy-gauge steel, arc welded and reinforced, and the table legs are recessed so they do not interfere with the operator's movements. The working surface is one-inch polished slate. An exhaust fan under the table re-

moves dangerous fumes from the working area.

For information: Bar-Plate Manufacturing Co., Boston Post Rd., Orange, Conn.

Efficient Stereotype Furnace

A stereotype furnace that has no immersed heating elements within the pot recently was introduced to the printing trade. Called the Nolan stereotype furnace, it is designed so that all heating elements are accessible from outside the unit. The company says this design feature gives closer temperature control and cuts down the time required for cleaning.

All Nolan stereotype furnaces are of one basic design that can be modified to meet individual specifications. Loading covers or accessories can be placed at either or both sides of the unit, which is available with either a square or rectangular pot.

Available in sizes from one to ten tons, the furnaces are equipped with automatic, indicating-type thermostat and temperature limit controls.

For information: Nolan Corp., Rome, N.Y.

Stock Handling Rack

To reduce stock handling costs, a new line of handling equipment has been designed especially for printing plant use. The first unit in the line, the Model P-3 rolling stock rack, is intended to speed the movement of paper stock between storage, pressroom, and finishing operations.

The seven-shelf rack is 54½x18½x57 inches over-all, and it is mounted on heavy-duty swivel wheels. The open shelves permit loading or unloading stock from either side.

Also available is Model P-2, also with seven shelves but only half the length of Model P-3. Both are of angle-iron frame construction.

For information: Roto Products Co., 19239 E. Foothill Blvd., Glendora 14, Calif.

Infrared Quartz Tube Drier for Sheet- or Web-Fed Presses

A new infrared drier for printing presses uses the General Electric quartz tube heating element, which comes up to full heat as soon as the current is turned on. The units are said to be suitable for

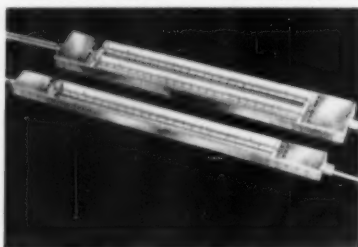
either sheet-fed or web-fed presses, and they also can be installed over conveyors or as an integral part of other processing equipment.

Each quartz heating element is rated at 2,500 watts, 400-450 volts, and the elements can be connected to operate at high, medium, or low heat.

The manufacturer says the elements may be assembled for any sheet or web speed and for any size press or other processing machine. Multiple automatic heat regulators for control of operating temperatures geared to the speed of the machine, as well as manual controls for various types of work, also can be supplied.

For information: J. E. Doyle Co., 1220 W. Sixth St., Cleveland 13.

Infrared driers reach a full heat output quickly



Increased Plate Mileage With Long-Run Lacquer

Minnesota Mining & Manufacturing Co. has introduced a new lacquer to extend press-run mileage for its 3M brand presensitized offset plates. Called 3M Long Run Lacquer, the product increases plate life by putting a hard, thin film on the image, protecting the developing lacquer from wear and abrasion, according to the company.

Applied in a simple, five-step procedure that takes about five minutes, including three minutes for drying, the lacquer is wiped onto the plate any time before image breakdown. The company reports that during field tests press runs up to 50,000 impressions, the longest runs made, were frequent.

For information: Dept. R5-319, Minnesota Mining & Manufacturing Co., 900 Fauquier St., St. Paul 6, Minn.

Perfect Binding Machines

Two new Perfect binding machines are now being offered—one a hand-operated unit and the other semiautomatic.

Both models operate on the fanning principle. A cold synthetic adhesive is applied between the sheets in a fine film.

Known as Flexibook binders, the machines have maximum capacities of 300 books an hour for the semiautomatic model and about 90 an hour for the hand-operated model, according to the maker.

For information: Gane Bros. & Lane, Inc., 1335 W. Lake St., Chicago 7.

Precision Knife Grinder

A new machine for bevel-grinding paper knives and doctor blades includes several features to insure precision work, according to the manufacturer.

Called the Rogers Type NL, the grinder is a traveling-table design and is made in four standard sizes: 66, 78, 90, and 102 inches. The carriage holding the grinding head travels on self-aligning ways, and a force-feed lubrication system is provided for the bed and table ways. The grinding head is driven by its own three-horsepower motor. A 14-inch segmental grinding wheel is mounted directly on the motor shaft.

Other features of the grinder include a new swivelling, slotted knife bar; motor-driven cooling system; and a reversing-motor transmission. A wheel dresser of the fully machined, plunger type is mounted on the grinding wheel guard.

For information: Samuel C. Rogers & Co., 2070 Sheridan Dr., Buffalo 23, N.Y.

Multicolor Screen Press

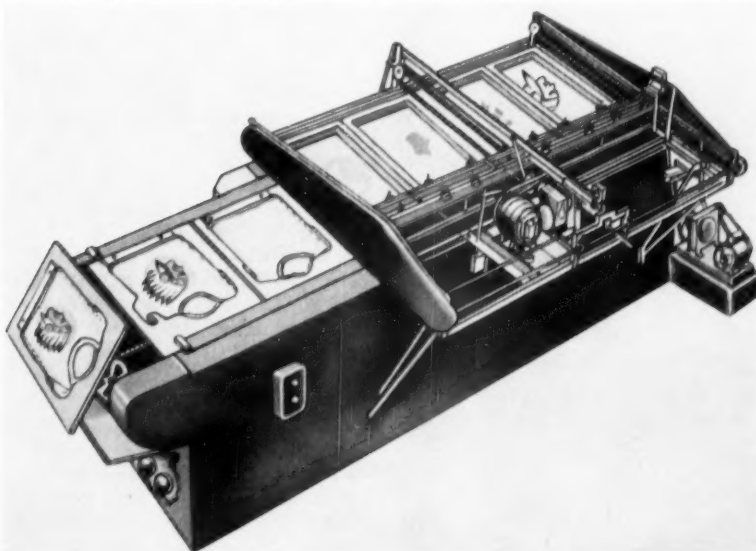
Screen process printers now can have a machine that automatically screens either textiles or paper in two to six colors in a single operation.

Called the Automated screen press, the machine works on a conveyor principle. An automatic timing device moves the platens from one color station to another in a mechanical sequence that is said to insure accurate registration. Color is applied by automatic, two-way squeegees that are adjustable for light or heavy pressure. After each impression, the printed material is conveyed through an infrared drying oven under the unit, and within a few seconds it is returned to the correct position for the next color.

The four-color model, No. 1218-4, is considered the standard of the line. However, the press can be built to the user's specifications in models printing from two to six colors.

For information: American Automation, Inc., 175 W. Jackson, Chicago 4.

Screen press prints multicolor jobs automatically, dries work between impressions in built-in oven



How to Handle, Store, And Print Gummed Papers

(Concluded from page 53)

- (1) Type of gumming required.
- (2) Finish and basis weight of paper.
- (3) Printing process to be used and the type of press.
- (4) Grain direction.
- (5) Sheet or roll form; if roll form, specify whether the customer will receive the completed job in rolls or sheets.
- (6) Quantity.
- (7) Roll or sheet size.
- (8) Miscellaneous—skid dimensions, special labeling, etc.

Here are some uses and sales opportunities for gummed label papers:

- (1) Products labels
- (2) Address labels
- (3) Information labels
- (4) Fill-in labels
- (5) Revision stickers
- (6) Identification stickers
- (7) Baggage labels
- (8) Windshield stickers
- (9) Window posters
- (10) Reminder stickers
- (11) Warning labels
- (12) Signal labels
- (13) Sealing labels
- (14) Poster stamps
 - (a) As premiums
 - (b) In fund-raising drives
 - (c) Institutional promotion
 - (d) Good-will publicity
 - (e) Souvenirs
 - (f) Collectors' items.

These are some of the startling sales opportunities in the gummed paper field available to every printer. In addition, the successful handling of a gummed paper job will increase your customers' respect for your craftsmanship and technical competence as a quality printer.

Save Money on Identical Cuts

When more than one identical line cut is needed for a job, supply the engraver with duplicate copies for the quantity needed; that is, if pulling additional press proofs is all that is required to obtain these duplicates.

If a second order on a particular job is considerably more than the initial order and an original set of plates is still available, consider making duplicate plates and running the job on a larger press. This gang-up of duplicate plates plus the reduced running time on the larger press will save you money.

Lightweight Troubles?

If a lightweight sheet fed on a stream-feed offset press results in constant "trip-offs," try feeding this stock with the grain short. This will give you a stiffer sheet with less tendency to buckle. Do not use grain short for multiple-color jobs where dimensional stability is important.

New York Printing Week Award Goes to Eisenhower



Secretary of Defense Charles E. Wilson (right) receives for President Eisenhower the New York Employing Printers Association Franklin Award for Distinguished Service. Making the presentation is Francis N. Ehrenberg of Blanchard Press, NYEPA board chairman. Ceremony took place on Jan. 16

President Eisenhower is a man who, like Franklin, has made his mark for all time. Under his leadership the American people have enjoyed an era of peace and well-being. They feel confident that his every action is the result of thoughtful consideration. Here is a man to whose greatness all respond.

That was part of the citation which marked the New York Employing Printers Association's presentation of its Franklin Award for Distinguished Service to the nation's leader. Receiving the medal in his behalf was Charles E. Wilson, Secretary of Defense. Mr. Wilson's address, broadcast over a national network, stressed the need for maintaining "a minimum sound defense system, taking into account our retaliatory and defensive requirements and potential enemy capabilities." Some 1,200 persons attended NYEPA's Printing Week dinner on Jan. 16. A feature of the affair was Charles Laughon's dramatic readings from Franklin's writings.

Sixty-five organizations joined in celebrating the Franklin anniversary. NYEPA's 14th Exhibition of Printing displayed hundreds of jobs.

Conducting evening panel sessions dealing with printing trends, company publications, point-of-purchase and tie-in printing, and successful direct mail campaigns were the American Institute of Graphic Arts, the House Magazine Institute, the Point-of-Purchase Advertising Institute and the Direct Mail Advertising Association.

The week began with City Hall ceremonies attended by New York School of Printing students and followed by the

laying of wreaths on the Franklin statue in nearby Printing House Square. The final event was the International Benjamin Franklin Society's 33rd annual meeting and luncheon, at which the society's gold medal was presented to Richard W. Slocum, president of the American Newspaper Publishers' Association and executive vice-president of the *Philadelphia Bulletin*.

Designer Alvin Lustig, 40, Dies

Alvin Lustig, graphic arts and industrial designer who free-lanced first in southern California and then in New York City, died on Dec. 4 at the age of 40.

Typifying Printing Week for Los Angelenos are Reaugh Fisher of Los Angeles Trade Technical College, dressed as Ben Franklin; Miss Etaoin, who is Anne Fleming; Miss Shrdlu, Jenny Lee



THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

(Printing Week news and pictures received prior to Jan. 20 appear in this issue.)

A. R. Tommasini Presents 10 Printing Week Talks

For A. R. Tommasini, president of the International Association of Printing House Craftsmen, Printing Week rounded out a speaking tour that took him from Berkeley, Calif., his home base, to ten eastern cities. On the way, he shared his knowledge of the industry's progress and inspired his listeners with his optimistic forecast of printing's future.

Typical of the good news he spread was his Jan. 12 talk in Newark, N. J. Addressing a joint session of the Club of Printing House Craftsmen of Newark and the Master Printers' Association of Newark and Vicinity, he stressed improvements in materials, equipment and management, and saw printing headed for wider horizons. Keeping step with changing demands and with continuing technical and management developments, he said, would lead the industry to even greater opportunities for service.

Mr. Tommasini's talk was not all peaches and cream. He frankly faced the manpower problem. Along with technical progress there must be continuing and intensified action to ease the shortage of skilled workers. To that end he urged management, craftsmen, foremen and all others concerned to cooperate in building a sufficient supply of manpower trained to work with modern equipment and methods. Here, too, he sounded an optimistic note. The printing industry has solved many problems. He felt sure that it would solve this one.

St. Regis Plans Subsidiary

St. Regis Paper Co. announced last month plans to take over Gummed Products Co., Troy, Ohio, and operate it as a subsidiary. Roth V. Herrlinger is continuing as president and Paul W. Herrlinger as executive vice-president.

Philadelphia Is Center of Ben Franklin Observance

Philadelphia, home town of Benjamin Franklin through most of his career, was the appropriate scene of a round of ceremonies marking the 250th anniversary of his birth.

Bernard M. Shanley, appointment secretary to President Roosevelt, placed on Franklin's grave one of 39 wreaths that came from organizations active in the year-long anniversary celebration in this and other countries.

Vice-President Richard M. Nixon accepted the Poor Richard Club's posthumous award to Franklin, a gold medal now in the care of the Library of Congress. The club's medal of achievement was presented to the Vice-President.

At a Franklin Institute luncheon, Mrs. Franklin D. Roosevelt was awarded a special Franklin medal for her contributions to international understanding. Sir Winston Churchill had received a similar medal in London from former Philadelphia Mayor Joseph S. Clark, Jr., acting in behalf of the Institute. Arne Tiselius, Swedish Nobel Prize winner in 1948, received a Franklin medal, the Institute's highest award.

Highlighting Printing Week events in which the city's entire graphic arts industry participated was a luncheon at which the Philadelphia Man-of-the-Year Award was presented to Public Printer Raymond Blattenberger.

The Printing Exhibit in Benjamin Franklin Hotel, showing more than 350 entries, had a new feature—a thirty-foot display panel telling the story of graphic arts production from original art to the finished product.

The University of Pennsylvania conferred honorary Doctor of Laws degrees on the presidents of five educational institutions from which Franklin received honorary degrees. He was a member of 25 scientific and educational societies. Nineteen in eight countries are participating in the international year-long celebration of his 250th anniversary. Each is receiving from the United States Congress a Franklin commemorative medal for distinguished service.

Cite Two Graphic Arts Firms

For the fifth year in a row, the American Institute of Management has certified Intertype Corp. and Harris-Seybold Co. as "excellently managed" enterprises. They are among 408 American and Canadian firms cited for the year 1955. Institute president Jackson Martindell pointed out that the awards "bring deserved recognition to companies whose managements are doing most to increase productivity, with accompanying benefits to employees, shareholders, community neighbors, and the economy as a whole."



Public Printer Raymond Blattenberger (center) received the first honorary membership ever awarded by Printing Industries of Philadelphia. Congratulating him are (left) PIP president Joseph F. Matlack and Christmas party chairman John S. Williams. Mr. Blattenberger is a past president of PIP.

Reigning over Printing Week activities in Milwaukee was "Miss Print of 1956," Marcia Evans, shown here with Richard G. Wells of Wells Badger Corp., president of the Milwaukee Advertising Club, and Lester S. Olsen of Olsen Publishing Co., the Printing Week chairman. Nineteen groups were sponsors.



Cleveland's "Miss Graphic Arts," Shirley Schneider, is flanked by her two attendants, Marilyn Rae Warner and Irene Meyers, after a Printing Week banquet. Industry leaders at banquet included (from left) Ben D. Zevin of World Publishing Co.; Harry A. Porter of Harris-Seybold Co.; Fred W. Baker, Harris-Seybold man who was Printing Week chairman; Arthur W. Hogling of Western Newspaper Printing & Matrix Co.; George Wise of Dugan-Millis, Inc.; and Thomas G. Roberts of A. S. Gilman Co.



Franklin Books Honor Printing's Patron Saint

Tying in with the year-long celebration of Benjamin Franklin's 250th anniversary are four books published in January. From Yale University Press and Oxford Press comes *Mr. Franklin: A Selection From His Personal Letters*, edited by Leonard W. Labaree and Whitfield J. Bell, Jr. It was designed by Walter Howe of Lakeside Press, Chicago, designer for R. R. Donnelley & Sons Co., and Alvin Eisenman, chief typographer for Yale University Press. The type face is a Monotype cutting based on the Fournier type that Franklin used.

This volume is the first of 20 or more that will be issued over a period of 15 years. The project, calling for publication of all known papers of Benjamin Franklin, is sponsored by Yale University and the American Philosophical Society, which Franklin founded. Grants from the Society and *Life* magazine made possible the venture, which is expected to cost more than \$600,000 and prove to be one of the largest editorial projects in the history of American book publishing.

Also in January, Hanover House published *Ben Franklin: An Affectionate Portrait*, by Nelson Beecher Keyes. Viking Press brought out a new edition of Carl Van Doren's Franklin biography. New books telling the story of Franklin's services as a statesman in Europe are *Ben Franklin's Privateers*, by William Bell Clark, from Louisiana State University Press, and *The Secret War of Independence*, by Helen Augur, from Duell, Sloan & Pearce-Little Brown.

Announce Rules and Deadlines For Fifth Self-Ad Competition

Printers and lithographers in the U. S. and Canada are being urged to start planning entries in the fifth annual PIA Printers' and Lithographers' Self-Advertising Exhibition and Awards. The annual competition is sponsored jointly by Printing Industry of America, Inc., and Miller Printing Machinery Co. of Pittsburgh, Pa.

All printers in the U. S., Canada, and the Hawaiian Islands, whether or not they are members of PIA, are eligible to submit entries produced by letterpress, lithography, gravure, silk screen, or allied processes. The closing date for entries in this year's competition is Sept. 28.

As in the past, the awards will include three \$1,000 cash prizes and nine Benjamin Franklin statuettes. The winners will be announced at the annual awards breakfast sponsored by Miller during the PIA convention, Oct. 28 to Nov. 1, in Los Angeles.

Information about the contest can be obtained from Miller Printing Machinery Co., 1101 Reedsdale, Pittsburgh 33.



Gov. Fred Hall of Kansas signs a Printing Week proclamation in his Topeka office for Knott Samuels (left), president of the Topeka Craftsmen's club, and Duane Patterson, Topeka Printing Week chairman

Papermaker Joins English Company To Establish New Tape Producer

Eastern Corp. of Bangor, Maine, and E. S. & A. Robinson, Ltd., of Bristol, England, have cooperated to set up Ascot Chemical & Adhesives Corp. The new company will make and sell pressure-sensitive tapes and related items in this country. The same products now are manufactured and sold in world markets by Robinson's subsidiary, Adhesive Tapes, Ltd., of Boreham Wood, England.

Ascot headquarters will be in New York City, and its first plant will be in the New York metropolitan area. The new company expects to be distributing imported tapes by next month and to be producing them in its American plant by December. Sold under the brand name of Sellotape, the line includes tapes for industrial purposes.

Audrey Holtey, sophomore at South Dakota State College, reigned over campus Printing Week activities, including a Ben Franklin dinner and carnival dance and open house, sponsored by the Printonian Club, student printers' group



Harvey F. George Heads Gravure Research Lab

Gravure Research, Inc., which has sponsored technical studies at Battelle Memorial Institute, has set up laboratory



Harvey F. George

facilities in New York City for carrying on its own research work. Harvey F. George, who formerly headed the graphic arts section of Mergenthaler Linotype's research and engineering division, has been named director of the organization.

According to Oscar Smiel, president of Gravure Research, rising paper and labor costs, along with technical problems stemming from the rapid growth of the gravure process, made it necessary for the organization to expand its research programs.

Mr. George will lead and coordinate the study of problems ranging from color correction and other engraving phases to cost reduction, pressroom equipment, and plant operations. Members of Gravure Research include printing firms, processors, and suppliers.

Papermaker Forms Service Staff

Northwest Paper Co., Cloquet, Minn., announced last month the formation of a sales service department. The new department, under the direction of Philip W. Budd, will control paper inspection and sampling, scheduling, and customer field service. The company said the department was established to provide closer relationship between its customers and the sales and service departments.

Calendar Paintings Raise Education Council Funds

Harris-Seybold calendars showing colorful "picture-maps," telling the stories of Tom Sawyer, Long John Silver and other familiar characters, now are used to raise funds for supporting the work of the Education Council of the Graphic Arts Industry.

"Each year we hear from hundreds of people who want prints of the new calendar picture," said Harris-Seybold chairman and president George S. Dively. "Requests for reprint privileges come from advertisers and commercial letterpress and litho printers. So why not earn funds for the council by opening up reproduction rights to the paintings?"

That's what the company has done. Any company can get permission to use a previous or future painting by paying \$500 to the council for artwork that originally costs more than \$2,000. Rights granted for any single purpose run for one year.

Readers interested in this project can get further details from the council at 719 Fifteenth St., N.W., Washington 5, D. C., or from Harris-Seybold Co., 4510 East 71st St., Cleveland 5, Ohio.

Form NYC Proofreaders' Club

New York Typographical Union No. 6 now has a Proofreaders Club headed by Fred Nesson. Topics due for speaker treatment at monthly sessions include the relation of readers to copyholders and to new printing processes, the proofroom's physical setup, and that perennial question, how far to follow copy.

Plaque hailing him as outstanding among 2,000 apprentices in some 100 trades in Washington, D. C., is presented to Norman John Lane, third-year composing room apprentice at National Publishing Co. The presentation, made by William F. Patterson, director of Labor Department's Bureau of Apprenticeship, is watched by Herbert G. Pillen (left) of Mercury Press, who is chairman of the Union Employers' Division of Washington Graphic Arts Association, and Leslie Shamo (right) of National Publishing Co.



Members of the planning committee for the Tri-City Graphic Arts Personnel Conference, seated around the table from the left, include Art Ballantyne, Lou Madden, Clare Campbell, Frank R. Somers, Loren Askins, Lee Augustine, Wayne Hogan, Reid Vance, and Howard Massman. Conference will be held Mar. 24 in Dayton to discuss problems of personnel recruitment, testing, selection, training, education

Ohioans Plan Conference On Printing Manpower

Graphic arts workers in three Ohio cities are planning a joint conference next month to deal with manpower problems in the industry.

Called the Tri-City Conference on Graphic Arts Personnel, the meeting will be held Mar. 24 at the Patterson Coöperative High School in Dayton. It will bring together printers, educators, and graphic arts suppliers from Dayton, Columbus, and Cincinnati.

The all-day program includes a morning session devoted to personnel recruitment and testing and an afternoon meet-

ing dealing with personnel selection and training problems.

Plans for the conference were made by a committee that included Art Ballantyne and Lou Madden, president and past president, respectively, of the Columbus Craftsmen's club; Clare Campbell, president of the Printing Arts Association of Columbus; Frank R. Somers, secretary of Printing Industries Association of Dayton; and Loren Askins, Craftsman's Fifth District deputy representative, the conference chairman.

Others on the planning committee were Lee Augustine, president of the Cincinnati Craftsmen's club; Wayne Hogan, a trustee of the Cincinnati club; R. Reid Vance, executive secretary of the Printing Arts Association of Columbus; and Howard Massman, printing trades coordinator for the Dayton Public Schools.

Fourth District Conference Set For May 11-13 in Atlantic City

Printing House Craftsmen of the Fourth District will stage their annual conference May 11-13 in Atlantic City. Announcement of the conference dates was made by the Philadelphia Craftsmen's club, which is the official host for the event.

Albert H. Davenport of Globe Ticket Co., Philadelphia, has promised a full program of activities for members of the eight Craftsmen's clubs in the district. The program chairman for the conference is Alfred T. Snowden of D. L. Ward Co.

Business sessions have been scheduled for the first evening, with technical discussions due to start on the second day. Free time has been left on Saturday, May 12, for sightseeing. Alfred P. Rexford of R. W. Rexford Co., the entertainment chairman, is scheduling a line-up of top-flight entertainers to appear before the group.

Miller Printing Machinery Names A. A. Saul President

Miller Printing Machinery Co. of Pittsburgh, a subsidiary of the Commercial Credit Co. of Baltimore, has appointed



August A. Saul

August A. Saul as its president. He succeeds Richard B. Tullis, who resigned to join Harris-Seybold Co., Cleveland. Mr. Saul has been with the company since 1926, when it was known as the Miller Saw Trimmer Co. In subsequent

years, he has served Miller as design engineer, assistant chief design engineer, chief ordnance engineer, chief engineer, director, and vice-president in charge of engineering and manufacturing.

Mr. Saul stated after his appointment that he would continue the established policies the Miller company has followed for many years. He reported that the company currently is considering acquiring additional graphic arts machinery for manufacture in the Pittsburgh plant.

Miller's operations in Europe also will be stepped up, according to Mr. Saul, because foreign demand for English-built Miller 21x28 TW letterpress machines has far exceeded production. The English machines are distributed only abroad.

Miller also has a licensing arrangement with Vandercook & Sons, Inc., to manufacture and distribute Vandercook proof presses and pre-press equipment in Europe and other foreign markets.

Antitrust Decree Will Not Affect Hoe Operations, Says President

Announcement of an antitrust consent judgment requiring R. Hoe & Co. to withdraw from alleged agreements with British competitors which were said to restrict manufacture, distribution and sale of printing presses came from the Department of Justice last month.

Hoe president J. L. Auer said the decree stemmed from the sale of the company's English subsidiary in 1938, when it was agreed that neither Hoe nor the buyer of the subsidiary would use the Hoe name in the other's territory. Enforcement by Hoe of these provisions is barred, together with any agreements between Hoe, the buyer and its two affiliated concerns affecting specified types of activity such as dividing markets.

Mr. Auer explained that the decree, giving full protection to Hoe's rights in the Hoe name and any Hoe trademark, does not adversely affect the company's operations and will not cause any change in its domestic manufacturing or sales policies.



Edward J. McArdle, president of the Washington Printing Guild, and Wade Harmon, exhibit committee chairman, examine one of 30 panels in a Guild show of printing produced in the capital. Exhibit was on view for six days at Washington Board of Trade as well as during Printing Week

Typesetting Groups Set Meetings In South, West Coast, and East

Members of the International Typographic Composition Association and the Southwestern Typographic Composition Association were due to stage a joint meeting Feb. 2-5 in New Orleans.

March 16 and 17 is the time and San Francisco is the place for the first convention of the Pacific Coast Typesetting Association, an ITCA affiliate with start-off membership representing 43 plants in California, Nevada, Oregon, Washington, Idaho, Arizona and New Mexico. Temporary officers are Robert Willison of Typographic Service Co., Los Angeles, president, and Ace Adams of Ludlow Composition Co., Los Angeles, secretary.

ITCA's Eastern spring conference and mid-year executive committee meeting will be held April 5-7 at the Greenbrier Hotel in White Sulphur Springs, W. Va.

New officers of Graphic Arts Industry, Inc., of Minneapolis, include (seated) E. H. Olson, secretary-treasurer; Clinton E. Johnston, president; (standing) Paul Ocken, vice-president, manager



Richard B. Tullis Becomes Harris-Seybold Executive

Richard B. Tullis has resigned as president of Miller Printing Machinery Co., Pittsburgh, to become a vice-president of Harris-Seybold Co., Cleveland.

Mr. Tullis will head a broadened marketing program for Harris-Seybold and also direct further development of the company's foreign markets and trade. When announcing the appointment, George S. Dively, chairman and president of Harris-Seybold, said "Mr. Tullis has been one of the leaders of the printing equipment industry, and was recently elected to his third term as president of the National Printing Equipment Association. We feel that Mr. Tullis will aid materially in the continued development of our company's growth program."

Mr. Tullis has had 17 years of experience in the graphic arts industry, all of it with Miller. He became president of the firm in 1952, and during his presidency was responsible for the organization and purchase of subsidiary companies in England and Switzerland as well as West Germany.

He handled defense work for the company during World War II, and became vice-president in charge of manufacturing in 1946. He was elected sales vice-president in 1949 and held that post until he became president. Under his direction, the company entered the lithographic press field after the war.

Waste Paper Council Renames Complete Roster of Officers

Ronald W. Hynes, president of Newton Falls Paper Co., Inc., has been renamed chairman of the Waste Paper Utilization Council. Serving with him again are vice-chairman George E. Dyke, president of the Robert Gair Co.; treasurer E. W. Tinker, executive secretary of the American Paper & Pulp Association; and secretary-director Ralph W. Kumler.

The council's third annual meeting, in New York City, set a new attendance record. Forty-eight men agreed that the council's work had improved the quality of high-grade waste papers, and had even been effective in the low-grade field. They voted to form a technical advisory committee to help solve problems arising from materials that discount the reuse of waste as a raw material. According to the council, the committee will not duplicate the work of the Deinking Committee of the Technical Association of the Pulp & Paper Industry.



Richard B. Tullis



Taking part in Rand McNally centennial feature, the "Chicago Assembly," were Paul C. Smith, president and editor-in-chief of Crowell-Collier Publishing Co., New York; Andrew McNally III, Rand McNally president; and E. Glanvill Benn, chairman of board of Ernest Benn, Ltd., London

Rand McNally "Chicago Assembly" Keynote Is Freedom of Speech

Freedom to communicate the written word in order to preserve freedom of men and of nations was the keynote of the opening session of the "Chicago Assembly" Jan. 5 and 6.

The assembly was sponsored by Rand McNally & Co., Chicago printing and publishing firm, as part of its centennial observance. The opening session was devoted to "Opportunities and Responsibilities in Communications and the Graphic Arts." Speakers were Andrew McNally III, president of Rand McNally, Paul C. Smith, president and editor-in-chief of Crowell-Collier Publishing Co., New York, and E. Glanvill Benn, board chairman of Ernest Benn, Ltd., London, England.

RIT Offering One-Week Courses In Three-Color Printing Work

The Rochester (N.Y.) Institute of Technology is offering one-week courses in camera and press techniques for short-run, three-color printing. One to three men at a time can get guidance and specialized practical experience in the Institute's Graphic Arts Research Department.

For pressmen there is a sequence of two one-week courses. The first points out the differences between conventional and three-color work and takes the operator through all the three-color production steps. The second press course covers ink testing, color-bar standards, sharpness, and quality control.

For offset cameramen, there are courses dealing with masking, color separation and platemaking.

Course outlines and other information are available from the Graphic Arts Information Service, Rochester Institute of Technology, 65 Plymouth Ave., S., Rochester 8, N.Y.

Craftsmen's Safety Group Announces Poster Contest

The International Association of Printing House Craftsmen has started action to stimulate "safety conscious" thinking among plant supervisors and shop men.

The Craftsmen's safety committee, headed by Peter J. Bernard, is sponsoring a poster contest as part of its activities for the year. Four cash prizes and eight honorable-mention certificates will be awarded. The winning posters will be selected by the executive committee of the National Safety Council's Printing & Publishing Section at its regular meeting in May. Winners will be announced at the 1956 Craftsmen's convention, and the winning designs will be turned over to the Safety Council and the Education Council of the Graphic Arts Industry for reproduction and distribution.

The deadline for entries is May 1. Information about the contest can be obtained by writing Peter J. Bernard, H. Wolff Book Mfg. Co., 508 W. 26th St., New York 1.

ATF Regional Managers Lead Type Sales Program

Harry E. Stoddard and Veo K. Pearson have been named regional managers of American Type Founders' Type Sales Department. Under type sales manager Jan van der Ploeg's direction they contact ATF's 36 authorized type dealers, training salesmen, conducting sales meetings, and generally helping dealers to render better service.

Mr. Stoddard covers the eastern states. Joining ATF in 1944, he served as branch manager in Des Moines and as Minneapolis branch office manager. He is a five-year member of the ATF Honor Club and a member of the Club of Printing House Craftsmen of New York.

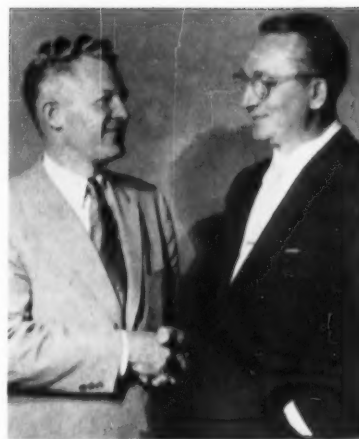
Mr. Pearson, who helps dealers in western states, joined ATF early last year to assist in setting up the type dealer program. He is a third-generation member of a printing and publishing family. Before joining ATF, he was mechanical superintendent and production manager of several large newspaper and commercial printing plants.



H. E. Stoddard



Veo K. Pearson



Carl N. Becker (left), retiring president of International Association of Electrotypers and Stereotypers, gets congratulations from Elmer Schwartz, current president, after Mr. Becker was appointed IAES public relations chairman

Electrotypers & Stereotypers Name New Committee Leaders

Elmer M. Schwartz of Chicago, president of the International Association of Electrotypers & Stereotypers, has included two former association presidents among his committee appointees this year.

Carl N. Becker of Milwaukee, immediate past president of IAES, was named to head the public relations committee. Another former president, Walter C. Dohm of New York City, was appointed chairman of the IAES personnel relations committee.

Walter C. Deye of Cincinnati is heading the technical advisory committee, on which he served last year. Mr. Deye also is first vice-president of the association.

Other chairmen include Lloyd C. Partridge of Chicago, budget committee; Walter H. Gage of Battle Creek, Mich., magazine committee; and James E. Thomas of Albany, N.Y., heading the program committee.

IAES has scheduled its spring technical conference and exhibition for April 25 and 26 in the Hotel New Yorker, New York City.

Linotype Parts Supply Firm Announces Change in Name

Linotype Parts Co., South Hackensack, N. J., has changed its name to Star Parts Co., Inc. The company announced that this step was taken in accordance with an agreement with Mergenthaler Linotype Co. and in order to avoid confusion with the name of that company.

Star Parts also explained that the new corporate designation is more closely identified with the trademark name of the company's composing room and typesetting parts and supplies. The change became effective Feb. 1 and involves no change in the ownership, management or personnel.

ATF-Mann Presses Can Be Obtained on Lease Basis

American Type Founders sheet- and web-fed and ATF-Mann presses now are available on a lease basis. This new service, announced as the first use of leasing arrangements for distributing printing equipment, became effective Jan. 12.

The plan covers presses valued at \$1,000 or more. Rental rates include installation and erection costs.

"Normal trade-ins will be handled," said the announcement. "The trade-in value will be applied to the initial payment required with shipment of the press, and the balance, if requested by the customer, will be given in cash. Otherwise, all of the trade-in value may be applied to reduce the lessor's obligation."

The original leases run for 62 months. They can be renewed "on a much reduced rental basis." According to ATF, the 62-month contracts make monthly rental payments substantially lower than normal equipment financing costs. The company pointed out that all payments are tax deductible operating expenses.

Full details may be obtained from local ATF representatives or by writing to the company at 200 Elmora Ave., Elizabeth, N. J.

Chicago Firm Plans Expansion

I. S. Berlin Press of Chicago has announced a million-dollar expansion program for 1956 that will substantially increase its production capacity. Facilities will be expanded in the pressroom, bindery, and camera department, and operations will be stepped up in color processing, platemaking, and materials handling. The addition of two new two-color presses will give I. S. Berlin a total of 28 offset presses, with 51 color units, in operation.

Winners in a typography contest sponsored by Foster Manufacturing Co., Philadelphia, were Fred Weber, N. W. Ayer & Son, third prize; Jack Goldstein, Typographic Service Co., first; and Barnard Taylor, National Typesetting, second



John S. Williams, president of Franklin Printing Co. and Williams & Marcus, presents check for \$1,366 from Printing Industries of Philadelphia to Richard D. Woods, president of the Children's Hospital of Philadelphia. Contribution will be used to purchase medical equipment

New York Type Directors Club Plans Four Forums on Typographic Subjects

The Type Directors Club, New York City, will stage on Mar. 13 the first of four forums telling and showing the how and why of typography from the 1920s through today, and looking ahead to what it may be ten years from now.

Inspired typography is the theme. At the tee-off session Freeman Craw will tell what modern typography is, when, how and why it came into being, and what it means today. Later forums will feature showings of typographic pieces produced in this and other countries during the past 20 years, and the winners in the club's second annual award exhibit.

The final forum will take a two-way look ahead to 1966. Herbert Roan and Milton Zudeck will consider changes in buying habits, selling methods, leisure time, public taste and other factors, and their possible effects on typographic design for advertising and promotional purposes. Eugene M. Ettenberg will show and explain the fresh viewpoints or imitativeness of typographic design by leading students in the art and design schools of many countries.

Name Allied Mills Officers

Allied Paper Mills, Inc., New York City, which was purchased by Thor Corp. of Chicago, has become a Thor division directed by Thor board chairman Arnold Maremont. Division general sales manager C. F. Chaplin is located in Chicago. His assistant, C. J. Wainwright, is stationed in Kalamazoo, Mich., where the Allied mills are located. E. J. Gilman is production manager, W. A. Kirkpatrick is technical director, and H. B. Johnston is chief engineer. D. J. Campbell manages the New York office.

Curtis Publications Offer Advertisers Metallic Inks

What is believed to be the first metallic ink considered practical to run in large editions on high-speed presses is now available to advertisers in Curtis Publishing Company magazines at no extra cost.

Edward C. Von Tress, vice-president and executive director of advertising, said the new ink, developed by the company's manufacturing department, provides a "high degree of reflecting power and is available in a wide range of colors."

He continued: "It gives a fine sheen, not only to gold and silver, but also to shades of red, yellow and blue. One of its most effective uses is in providing a background color, and as such, it may be used as one of the colors in a two- or four-color advertisement."

"The ink will not rub off under ordinary handling, and has considerably less tendency to tarnish than ordinary metallic inks. To date, it is not practical to run this ink on halftone screens, but with continuing experimentation it is hoped that this problem may be solved later. The ink, also, cannot be used as one of the process colors in four-color illustrations."

"We feel that the ink is uniquely effective for product and packaging identification. The results are especially pleasing when it is used to simulate gold, and it is therefore of particular interest to firms celebrating an anniversary where the golden motif is desired."

The process was first used on an editorial spread in *The Saturday Evening Post's* issue of Jan. 21.

Fifty Best Books Exhibitions Start Tours of Major Cities

The first displays of the Fifty Books of the Year 1955 are slated for April in New York City, Boston and Washington, D. C. Traveling exhibits will tour this country, Canada, and England to show the best American standards of design and production consistent with purpose and price. Requests for booking the exhibit should be addressed to the American Institute of Graphic Arts, 5 East 40th St., New York 16, or to Thomas M. Messer, director of exhibitions, American Federation of Arts, 1083 Fifth Ave., New York 28.

Name Paasche Airbrush Head

Walter G. Earle is the new president of Paasché Airbrush Co., Chicago, according to a recent company announcement. Mr. Earle, a vice-president of Cline Electric Manufacturing Co., had been executive vice-president and general manager of Paasché Airbrush since it was acquired as a division by Cline last year. In his new post, Mr. Earle succeeds Jens A. Paasché, founder and honorary chairman, who has retired.

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February 1956

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But their problem has, particularly when they're dealing with bonds. For practically all bonds are good today, and all are better than they were as little as 10 years ago. That makes it tough. Paper buyers have our sympathy.

We have a suggestion to make things easier, though. It's for every paper buyer to put Hamilton Bond to the test.

There's a very good reason. We keep hearing that today's Hamilton Bond is the Number One No. 1 sulphite—the bond the rest of the industry must match. We do know that, over the years, we've kept improving Hamilton Bond—and that today's is the finest we've produced in 25 years of bond-making.

There can be no question that Hamilton Bond rates high in every bond quality. It's genuinely watermarked, pre-humidified and surface sized. It prints well, lies flat, feeds perfectly. It's strong and durable. It erases like a dream. It's available in white and 11 contrasting colors. Every sheet is darn good-looking, and every one makes printing look good, too.

This sheet itself will back up some of the things we say. But the best test—the only real test—is on the presses. We believe you'll find a sample run revealing. See your Hamilton Bond merchant or write us direct, won't you?

Sincerely,

W. C. HAMILTON & SONS

J H Dunton

J. H. Dunton

Vice President in Charge of Sales

G. A. Walsh New Secretary Of PIA Union Employers

Gerald A. Walsh, new secretary and industrial relations director of the Union Employers Section of Printing Industry



Gerald A. Walsh

of America, was attorney and executive secretary of the Minneapolis Typothetae before he became executive secretary of the Graphic Arts Association of Washington, D. C., in 1929. Seven years later, he took over additional duties as

executive secretary of the Printers National Association, one of the organizations that were combined to form PIA.

In 1941 Mr. Walsh resigned as Printers National Association executive secretary, but served as a consultant for several years after he became executive secretary and industrial relations director for the Brewers Board of Trade in New York City. Four years ago he opened in New York and New Rochelle his own industrial and labor relations offices, which he recently moved to Washington.

Mr. Walsh is an active member of the national arbitration panels of the American Arbitration Association and the Federal Mediation and Conciliation Service. He is a past president of the Typothetae Secretary-Managers Association and the New Rochelle Chamber of Commerce. He has lectured on industrial relations at Harvard, Duke and Fordham universities.

Judges Ready to Choose Winners In "100 Best Cartons" Contest

A board of judges was scheduled to select late last month America's 100 best folding carton designs of the past year. The sponsor of the competition, the 11th annual contest of its kind, is the Folding Paper Box Association of America, and winners will be announced at the association's annual convention in San Francisco Mar. 12.

Scheduled to head the list of judges were Frank Giannino and Gerald Stahl, president and secretary, respectively, of the Package Designers' Council.

Others listed on the board of judges included Leo Lionni, art director of *Fortune*, New York; Helen Kallam of Fensholt Advertising Agency, Chicago; Harold Stokas, editor of *American Boxmaker*, Los Gatos, Calif.; Harry Bettendorf, editor of *Fibre Containers*, Chicago; George Hamilton, editor of *Boxboard Containers*, Chicago; Burton Cherry of Burton Cherry & Associates, Chicago; D. B. Eisenberg, editor of *Graphic Arts Monthly*, Chicago; Philip Libson, purchasing agent for Max

Factor & Co., Hollywood; O. G. Leach of National Automatic Merchandising Association, Chicago; and Howard N. King, typographic consultant to Intertype Corp., New York.

Sorg Paper Featured in Film

The National Association of Manufacturers has announced release of a telefilm in which the Sorg Paper Co., Middletown, Ohio, is one of the featured U. S. industrial concerns. The film, one of a series entitled "Industry on Parade," was produced by the NAM and currently is being distributed to more than 400 television stations throughout the country.

NGL Celebrates 50th Year

Norsk Grafisk Leverandørforening, the Norwegian association of graphic arts suppliers, celebrated its 50th anniversary Jan. 6 with a dinner in Oslo. The eight leading Norwegian firms that are members of NGL are said to handle a majority of the graphic arts supply business in that country. Since 1931 they have had in effect a scrapping agreement to remove old printing machinery from the market, and a similar agreement was reached with bookbinders and lithographers after the war. The current president of NGL is Armin Skotvedt, associated with the supply firm of Oscar Skotvedt.

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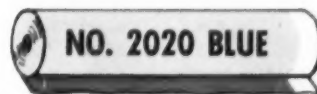
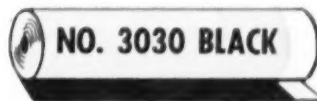
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LeRoy Barfuss Named Art Director of Houston Firm

LeRoy Barfuss, designer of many front covers for *THE INLAND PRINTER* in recent years, has been appointed art director of Wetmore & Co., Houston printing concern. Widely known in the graphic arts field, Mr. Barfuss has won numerous awards. He has received the Mercier honor award and distinctive merit awards from the Montreal Art Directors' Club and the Printing Week stamp contest sponsored by the International Association of Printing House Craftsmen.

His first awards include those in the *Graphic Arts Monthly* letterhead contest and in a cover contest sponsored by *THE INLAND PRINTER* for the *Kablegram*, house organ of Kable Printing Co., Mt. Morris, Ill. Mr. Barfuss has had his work in typographical design, layout, and typography exhibited in leading art and printing journals in this country and Europe.

A native of Chicago, Mr. Barfuss studied at the Chicago Art Institute and the Chicago School of Printing as well as at the American Academy of Art. He is doing the current series of covers for *THE INLAND PRINTER*.

Other officers elected by the association include Carlton C. Hartley of Hartley Printing & Publishing Co., vice-president, and Shelton Finley of Nitschke Printing & Lithograph Co., treasurer.

Officers Named for Coming Year By Columbus Printing Arts Assn.

William F. Planson has been named as 1956 president of the Printing Arts Association of Columbus, Ohio, according to a recent announcement by R. Reid Vance, executive secretary. Mr. Planson is vice-president and general manager of the Trowbridge Printing Co.

Other officers elected by the association include Carlton C. Hartley of Hartley Printing & Publishing Co., vice-president, and Shelton Finley of Nitschke Printing & Lithograph Co., treasurer.

Western Books Competition Opens

The Rounce and Coffin Club of Los Angeles has invited all printers and publishers in the western states to submit entries for the Western Books Exhibition of 1956. The jury for the 1956 competition will consist of Jake Zeitlin, chairman of the Rounce and Coffin Club; Willis Kerr of the Zamorano Club; and Carl I. Wheat of the Roxburghe Club. All books for entry in the competition should be addressed to Western Books Exhibition, Huntington Library, San Marino 9, Calif. This year's exhibition will be the fifteenth of its kind.



FEBRUARY

American Pulp & Paper Assn., annual convention, Waldorf Astoria Hotel, New York, Feb. 19-24.

MARCH

Folding Paper Box Assn. of America, annual convention, Fairmount and Mark Hopkins hotels, San Francisco, Mar. 12-14.

Printing Industry of America, Rotary Business Forms Section, (place to be announced), Mar. 22-23.

APRIL

International Typographic Composition Assn., spring conference, Greenbrier, White Sulphur Springs, W. Va., April 6-7.

American Management Assn., 25th Packaging Exposition, Convention Hall, Atlantic City, April 9-12.

Point-of-Purchase Advertising Institute, annual symposium and exhibit, Hotel Sheraton-Astor, New York City, April 10-12.

Southern Graphic Arts Assn., annual convention and 17th annual Exhibit of Southern Printing, Eola Hotel, Natchez, Miss., April 12-14.

National Assn. of Litho Clubs, annual convention, Lord Baltimore Hotel, Baltimore, Md., April 20-21.

International Assn. of Electrotypers & Stereotypers, spring technical conference and exhibition, Hotel New Yorker, New York City, April 25-26.

Printing Industry of America, Web Offset Section, Chicago, April 26-27.

MAY

Technical Assn. of the Pulp & Paper Industry, Coating Committee, annual conference, Benjamin Franklin Hotel, Philadelphia, May 7-9.

Technical Assn. of the Graphic Arts, annual conference, Edgewater Beach Hotel, Chicago, May 7-9.

Research & Engineering Council of the Graphic Arts Industry, annual conference, Edgewater Beach Hotel, Chicago, May 9-11.

Lithographers' National Assn., annual convention, Drake Hotel, Chicago, May 10-12.

Printing House Craftsmen, Fourth District Conference, Hotel Haddon Hall, Atlantic City, May 11-13.

Eastern Seaboard Conference of the Graphic Arts, spring meeting, Bermuda cruise, May 26-31.

JUNE

American Newspaper Publishers' Assn., 28th Mechanical Conference, Statler-Hilton Hotel, Dallas, June 4-6.

Printing House Craftsmen, Ninth District Conference, Oklahoma City, June 8-9.

Printing Machinery Producer Announces Change in Name

Graphic Arts Machinery, Inc., Mount Vernon, N.Y., has changed its name to George Hanscho Co., Inc. Mr. Hanscho, founder and president, and E. G. Ryan, vice-president in charge of sales, were formerly associated with the Webendorfer Division of American Type Founders. E. G. Ryan Co., Chicago, is serving as the Hanscho company's midwest office.

The company designs and builds rolled letterpress and offset newspaper and catalog presses; rubber plate printing, snap-out, business and continuous forms press equipment; and machinery for printing specialties. Literature describing these lines is available from the Hanscho Mount Vernon headquarters at 602 South Third Ave.

Named Inland Press Head

Members of the board of directors of the Inland Press, Inc., printing and lithography firm in Chicago, announced recently that James S. Armitage has been named president of the company. Mr. Armitage has been with Inland Press since 1933. For the past 15 years, he has served as the company's executive vice-president. Other new officers elected at the annual meeting included Carl E. White and Dean L. White, both named as vice-presidents. Carl White will be in charge of planning and estimating and Dean White will be in charge of sales. Carl E. Dunnagan, the former president, will continue actively with Inland Press as its treasurer and chairman of the board. Mr. Dunnagan is a former president of Printing Industry of America, Inc.



James S. Armitage

Other new officers elected at the annual meeting included Carl E. White and Dean L. White, both named as vice-presidents. Carl White will be in charge of planning and estimating and Dean White will be in charge of sales. Carl E. Dunnagan, the former president, will continue actively with Inland Press as its treasurer and chairman of the board. Mr. Dunnagan is a former president of Printing Industry of America, Inc.

St. Louis Graphic Arts Group Names Wiperman as President

Leslie F. Wiperman was installed Jan. 10 as the new president of the Graphic Arts Association of St. Louis. The occasion was the association's annual Ben Franklin dinner. Mr. Wiperman is with Garrison-Wagner Printing Co.

Other officers who will serve during 1956 include Henry G. Keeler, Jr., of Keeler-Morris Printing Co., vice-president; Oscar Hoffman of Superior Typesetting Co., secretary; and George B. Gannet of the Geo. D. Barnard Co., treasurer. Fred E. Winsor, manager of the association's headquarters, was reelected as executive vice-president.

Frank Corley (left) of Corley Printing Co., retiring president of St. Louis Graphic Arts Association, accepts a plaque of appreciation from the new group's president, Leslie F. Wiperman.



Folding Paper Box Plants Reach \$800 Million Mark

The folding box industry rolled up a new high volume of some \$800 million last year and is heading for another record this year, according to Leonard Dalsemer, the executive vice-president of the Lord Baltimore Press, folding box manufacturing and printing house in Baltimore, Md. "With the \$200 million reported gross of the flexible packaging and label fields, we now have a billion-dollar industry," he said. "Packaging has become one of the nation's leading industries. Progressive companies are giving increasing attention to the challenges and opportunities it offers."

"Major users of folding boxes and labels know the advantages of placing orders with suppliers who provide creative imagination and diversified facilities. More industries are turning to pictorial design, because packages must not only present products attractively but move them off dealers' shelves. To meet the demand for pictorial effects we are expanding our engineering and market research staffs."

The company took four major steps last year to keep pace with the expanding market. Foremost was completion of its four-year development of a die standardization process which will be released for use by box planners and designers. It was designed to simplify high-speed production by standardizing dimensions of flaps and tucks on cartons of all sizes.

Mr. Dalsemer stated that use of this standardization would open vast opportunities for more efficient and economical production. "We are making it available to all," he said, "in the hope that not only our customers but other suppliers and packaging machinery manufacturers will reap its benefits."

Goss Licenses Oriental Producer

Goss Printing Press International, S. A., a subsidiary of the Goss Printing Press Co. of Chicago, announced recently it has licensed Japanese production of the Goss Headliner newspaper press. Headliner presses will be made in Japan for the Far East market by the Hamada Precision Machinery Co. Hamada was founded in 1917.



Bible presented to Stanley Skeens (left), contestant on "\$64,000 Question" show, is a rare specimen which was printed in London in 1617

"\$64,000 Question" Contestant Is Given Rare King James Bible

The Bible presented recently by the National Bible Press of Philadelphia to Stanley Skeens, participant in the "\$64,000 Question" TV show, is a rare edition of the King James version. It was printed in London in 1617 by Robert Barker, printer by appointment to King James.

Printed in English from movable type, the book is 10¾ by 16 by 6 inches and is one of the earliest known printings of the King James version. It has the original calf binding on the cover and is printed two columns to a page in black-letter text with roman page and chapter headings. The only renovations are a new backbone and a photograph of the main title page, which was added to replace the lost original.

Announce European Organization Of Silk Screen Process Printers

The organization of a group of screen process printers in England and the Continent was announced recently. The new group will become an affiliate of Screen Process Printing Association, International, which has 30 local chapters in the U. S., Canada, and South Africa.

Paul Sprinzel of Studio Sprinzel, Ltd., London, was active in forming the new European group. The organizational meeting was held Dec. 1 in London.

Universal Printing Co., St. Louis, broke ground early in December for this new building, which will give the company 55,000 square feet of working space in an efficient, one-level layout

Harris-Seybold Reveals Purchase Of Western Offset Plate Maker

Harris-Seybold Co., Cleveland, announced recently its purchase of Lithoplate, Inc., California manufacturer of presensitized photo-offset plates. Included in the purchase was Lithoplate's sales subsidiary, Alum-O-Lith, Inc. Most Lithoplate products are sold under the Alum-O-Lith name, which will be continued.

George S. Dively, chairman and president of Harris-Seybold, said that Lithoplate will operate as a wholly owned subsidiary, and that Elmer F. Deal, founder and president of Lithoplate, will remain as president of the firm. The company probably will establish a new manufacturing plant in the Cleveland area to supplement its plant in El Monte, Calif.

GTA Stages Annual Meeting

Gravure Technical Association scheduled its annual meeting Feb. 1-3 in New York's Biltmore Hotel. The agenda called for a joint publication-packaging session and eight separate publication and packaging sessions covering common and special problems. Topics included production, fire safety and engineering, technical developments, and color correction in relation to negatives and positives.

Robertson Occupies New Building

Robertson Photo-mechanix, Inc., Chicago manufacturer of photomechanical equipment, began its 39th business year Jan. 1 in a new half-million-dollar headquarters building. The one-story building gives Robertson 50,000 square feet of working space and is especially designed for the production of cameras, printing frames, etchers and other photomechanical equipment. The company's new address is 7440 Lawrence Ave., Chicago 31.

Complete Pulp Bleaching Plant

International Paper Co. has completed construction of a million-dollar bleach plant at its mill in Ticonderoga, N.Y. Its daily capacity is rated at 125 tons of bleached pulp as compared with 65 tons from the old plant. According to J. H. Goodwin, sales manager of International's Fine Paper & Bleached Board Division, the unit was built to provide pulp for finer paper grades. The plant has a central automatic system for control of pulp quality.





THE GRAPHIC ARTS IN WASHINGTON

Old-Timer Linotype on Display At Government Printing Office

On permanent display in Harding Hall of the Government Printing Office in Washington is a Model 5 Linotype known as the General Pershing machine because it first saw service at Pershing's World War I headquarters in France. Later, it was part of a mobile printing plant operated by the 29th Engineers for Pershing and his staff as they moved along the French battlefronts. From its keyboard came top-secret orders plus propaganda that was dropped behind enemy lines.

This old-timer was "honorably discharged" from the Army in 1920. After reconditioning, it served at Camp Humphreys, Va. In 1923, it began an active civilian life as a member of GPO's typesetting team. Retirement following more than 20 years of faithful service was partial, because it then was used to train GPO apprentices. Now the working days of the machine that helped to win the first World War are all in the past.

But this historic unit was a unique feature of GPO's celebration of the Franklin anniversary on the night of Jan. 17. It played a silent role in Harding Hall. Speaking for it was a display board that reviewed its active career. This, too, was in its own way a tribute to printing's patron saint.

Voicing the official tribute was Congressman Benjamin Franklin James of Pennsylvania. His audience included government notables and printing industry

Public Printer Raymond Blattenberger shows Congressman Benjamin Franklin James the "General Pershing" Linotype displayed at GPO



representatives. A Marine Corps unit presented the colors, and the Marine Corps Band provided musical background. Walter F. McArdle, president of McArdle Printing Co., Washington, and prominent in Printing Industry of America affairs, sang "The Star Spangled Banner." The spirit of Benjamin Franklin appeared in the person of a GPO employee. The Rev. Bernard Braskamp, chaplain of the House of Representatives, delivered the invocation and benediction.

Ray Blattenberger, Public Printer, Named Philadelphia "Man of Year"

Philadelphia Graphic Arts Man of the Year is Raymond Blattenberger, Public Printer of the United States. Presentation



Ray Blattenberger

of the award, which was instituted by W. C. Hamilton & Sons two years ago, was made at a luncheon sponsored by the Philadelphia graphic arts industry as part of the Quaker City's celebration of Benjamin Franklin's 250th anniversary.

By a happy coincidence, the date, Jan. 19, was the 64th anniversary of Mr. Blattenberger's birthday. By coincidence, too, 1956 is his 50th year in the printing business, and Hamilton's 100th year as manufacturers of writing and printing papers.

On hand to pay tribute to the former senior vice-president of Edward Stern & Co., Philadelphia printing house, was a large assembly of graphic arts leaders. They recognized his unselfish work in advancing the industry welfare in their area. They hailed the man who, starting as a printer's devil at the age of 14, served his industry so well that he became President Eisenhower's personal nominee for taking over direction of the Government Printing Office. His success in running that huge business efficiently and economically has been headlined in figures—\$11 million of capital funds returned to the U. S. Treasury since he took office in April, 1953.

Influence of Arts on Printing Shown in Washington Exhibit

The Library of Congress is launching on Feb. 13 a three-month exhibit showing how 20th century trends in painting, sculpture and architecture have affected

printing design and typography. The Washington chapter of the American Institute of Graphic Arts is cosponsoring the display.

The mainstream of printing continues to follow the general pattern that Gutenberg established, according to the sponsors. They designed the show to illustrate the break with tradition caused by the influence of modern art.

Government Civil Service Posts Are Available in Many Fields

Federal government positions offer satisfying careers and other advantages at salaries high enough to compete with those coming from private employment, but recruitment of qualified personnel, always difficult, has become more so during recent prosperous years.

So said a government department branch chief in a request for publicizing Civil Service Commission examinations. The examinations are open to persons who can prove their qualifications for information and editorial positions in press, publication, radio, visual (still), television and general classifications.

Basic entrance grade salary, \$5,440, rises in periodic increases to \$6,250. Basic starting rates in five higher grades reach an \$11,610 top and periodic increases raise it to \$12,690. All basic salaries are subject to a six per cent deduction for retirement benefits.

This opportunity is open for an indefinite period. Full details are available from Civil Service regional offices or from the United States Civil Service Commission, Washington 25, D. C.

R & E Council Plans Conference To Probe Ink, Paper Problems

The Research & Engineering Council of the Graphic Arts Industry plans to stage in the near future a parley aimed at identifying and defining basic problems related to ink and paper requirements. Robert E. Rossell, managing director of the council, believes that paper and ink suppliers can contribute solutions to such problems once they have a clear and uniform understanding of what they are.

The decision to give printers an opportunity to identify their ink and paper problems stemmed from an informal council-sponsored symposium held in Chicago Dec. 9. The topic was "Printing—Ink and Paper Requirements." More than 70 craftsmen, engineers, chemists and technical sales personnel exchanged ideas and discussed problems, test procedures, standards and other phases of the subject. There were no formal papers.

Craftsmen Headquarters Moves

The headquarters office of the International Association of Printing House Craftsmen moved to a new location Feb. 1. The new address is 411 Oak St., Cincinnati 19.

THREE WISE LITHOGRAPHERS



This man's customers demand and pay for the highest quality multiple color work; he matches ticklish progressives, reproduces tints and tones. He uses IDEAL MASTERLITH vulcanized oil rollers throughout his press.

He knows it takes craftsmen to handle these rollers whose fine textures are the acknowledged aristocrats of the lithographic field. He depends upon these rollers to produce the quality he requires, knowing that exhaustive tests and years of usage have proved them to be unsurpassed for color transference and steadfastness of tone, free from hickies. They control water better than any other lithographic roller.



The people to whom this man sells his lithographic work do not require fine color work. What they want is excellent, heavy color work, **fast**. He produces it for them hour after hour. He uses IDEAL GRAYTONE rollers in all positions except the last 2 forms over the plate. There, he uses IDEAL MASTERLITH rollers to keep the plate clean and avoid halos and hickies. With this combination of rollers on his press, he gets speed and color at the cost of only a little extra care in handling the MASTERLITH rollers during installation and during shut-downs for lunch.



Here's a man whose customers want excellent quality but at the highest speeds presses will travel, to keep their cost within a budget. His presses are equipped throughout with IDEAL GRAYTONE rollers because they are especially made for heavy production runs in those pressrooms where all the men may not be skilled lithographers or where the maintenance work is done by itinerant labor. IDEAL GRAYTONE rollers are tough and are made to handle quick-set inks so necessary in high speed runs. The gray color of IDEAL GRAYTONE rollers enables this man to see at a glance whether his rollers are being kept clean so that colors will reproduce sparkling and clear.



One or the other of these plans fits your pressroom. By following these recommendations you can get the most out of your equipment, keep your costs low and deliver the kind of work your customers pay for. Remember that rollers are the heart of your press and without good rollers, ink doesn't flow.

4
FACTORIES

IDEAL ROLLER & MANUFACTURING CO.
CHICAGO 8, ILLINOIS LONG ISLAND CITY 1, N. Y.
HUNTINGTON PARK, CALIF. CHAMBLEE, GEORGIA

The Glad Hand Press

(Concluded from page 51)

plays on some personal quirk and makes for an agreeable surprise.

Mr. Jones has collected his types from small-town printers and by attending country auctions. Many of these types are in odd point sizes such as 19, 21 and 28.

All in all, he has over 100 fonts of old-time types, which makes the collection fairly complete as far as he is concerned. There are only about a dozen more fonts that he would like to own. Age is not enough for a face to rate a place in his

type cases. The design must be something with genuine vigor and humor, something preposterous, overly ornate, bump-tious. He finds that types which are simply awful are most suitable for his purposes. On many occasions, Mr. Jones has found it necessary to christen these forgotten faces with names of his own. When such is the situation, he searches for a word that has some sort of affinity for a particular design, such as Deadwood Shaded.

For paper stock, Mr. Jones uses a motley collection of waifs and strays, which is just the way he would like to have things. Friendly printers interested in his

altruistic projects set aside cuttings from various jobs, which Jones collects on periodic trips. As a result of this situation, he will often run off a job in different colors and textures, which adds to the excitement of the project. In fact, he would prefer to have no two impressions look alike.

Mr. Jones is always helping fellow craftsmen sell their wares. For them he prepares little brochures extolling their skill and inviting orders. Each of these he tries to invest with the mood and character of the subject.

A graphic instance is the broadside for Paul Jensen, free-lance writer. Mr. Jones took the ancient illustration of Laocoön from Greek mythology, one of the more popular stock cuts of yesterday, and used it as a dramatic theme, making the diverting point that *If Mr. Laocoön had called TEmple 8-2152 Paul Jensen would have dashed up and clawed that beast off his back.*

For garden clubs, church bazaars, art exhibits and such, the Glad Hand Press is always glad to lend a hand in printing up enough broadsides and announcements to give the function official status and induce a turnout.

One of the most thoughtful of the Jones creations is a tall, slender folder titled *For Having Made a Merry Christmas Merrier*. This title is set in lacy caps. Inside there are two vertical columns of *I Thank You's* interspersed with a variety of ornaments. Each *I Thank You* is set in a different font, and the over-all effect is one of bountiful gratitude and deep-down appreciation. This omnibus piece constituted a second Christmas greeting.

The Joneses are social folk. They like people and love to entertain. For their informal parties and those of their kids, Gup and Pip, they make up circulars that smack of hearty hospitality. One of them reads: *The regularly scheduled meeting of the Half-Aced Bridge Club will convene at the home of Mr. and Mrs. Robert M. Jones, Friday Evening, April Second 1954. Cigars and Brandy for the Ladies.*

A fancier of gags and gimmicks, Mr. Jones knows how to apply them with apt originality. Once, he acquired a small bundle of engraved certificate forms. For months thereafter, he was sending these out and surprising friends with the inscriptions. For instance, one of them read: *Certificate of Achievement 1954 Awarded to Lee Werblin. For Having Creditably Gooled Five of Every Ten Bridge Hands Played During The Year. The Four-Flushing Four Takes Pride in Making This Presentation.*

The most ambitious project of the Glad Hand Press so far is its book of *Types & Cuts*. This is a complete showing of Mr. Jones' choice collection of old-time fonts and ornaments. Glancing through the sixty-odd pages of this paper-bound volume is like making a return to yesterday.

Effective February 1, 1956

The Name of

**LINOTYPE PARTS COMPANY,
INC.**

was changed to

STAR PARTS, Inc.

For over thirty years, we have grown and prospered under the name LINOTYPE PARTS COMPANY, INC. However, confusion between our name and that of the Mergenthaler Linotype Company has increased.

It has therefore been mutually agreed that clarification of our name will be beneficial to both companies and to the graphic arts industry in general.

No change in ownership, management, personnel or company location is involved.

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LOS ANGELES • DENVER • BOSTON
CANADA, STAR 170 and Agents Overseas

STAR PARTS, Inc.



SOUTH HACKENSACK, N. J.



"Back From The Winter Vacation" / by Bernard D'Andrea

On the American Business scene

"Well, look who's back!" After a few more moments of vacation highlights, Jim, the star salesman, will be hard at work. And while he was gone, another star salesman was hard at work . . . the company correspondence written on a crisp, efficient Gilbert Quality Paper.

Just as there is a big difference in salesmen, there is a big difference in bond papers. Gilbert Quality Papers "get the order" because they have outstanding

appearance, work more efficiently and have greater stamina. They are made with *new* cotton fibres, further bleached to a fresh snow-whiteness . . . the brightest bond paper you can buy.

Gilbert Papers have richness, snap and "rattle", . . . a crisp feel and sparkling cockle finish that says quality. They cannot be equalled for erasability and they are exceptionally uniform which means best printability. Ask your Gilbert Paper Merchant.

Gilbert Quality Papers

Gilbert Bond, Resource Bond, Radiance Bond, Lancaster Bond

A GOOD LETTERHEAD IS ALWAYS BETTER / PRINTED ON A GILBERT BOND



FLETCHER MANIFOLD

WATERMARKED SUBSTANCE 9#
BRILLIANT WHITE AND COLORS
STRONG OPAQUE
DISTINCTIVE
A LEADING LIGHTWEIGHT PAPER FOR USE WHERE
QUALITY IS BOTH DESIRED AND REQUIRED
BUILT TO PRINT BY LETTERPRESS, OFFSET
AND MULTILITH
TUB SIZED FOR MAXIMUM PRESS PERFORMANCE
STOCKED IN STANDARD WRITING SIZES IN WHITE
AND FIVE COLORS
BY LEADING PAPER MERCHANTS
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ALPENA, MICHIGAN

*A Highly
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MINNEAPOLIS 3, MINNESOTA

NEW LITERATURE

Those interested in literature described are asked
to write direct to the company listed in the item

Gravure Carton Printing

High-speed rotogravure printing of four-color "carry-home" beer cartons is the subject of a six-page reprint issued by the Champlain Co. The reprint describes how modern rotogravure equipment contributed speed and accurate color printing to a brewery's new packaging program.

Details of package development and design are discussed, and one section describes the step-by-step operation of the press. Copies of the reprint are available from the company at 88 Llewellyn Ave., Bloomfield, N. J.

Wedgwood Offset Sampler

The Champion Paper & Fibre Co., Hamilton, Ohio, has issued a folder designed to show high-fidelity reproduction, under normal pressroom conditions, on Wedgwood coated offset stock. Entitled "Good Lithography Begins With Good Paper," the folder features multicolor and black-and-white reproductions. The text recommends Wedgwood especially for use on high-speed presses, and calls attention to its bright color and clear halftone reproduction.

Winning Letterhead Designs

All six winners in the fifth annual letterhead and envelope contest sponsored by Lithographers' National Association are in a portfolio issued by Gilbert Paper Co. All the winners were printed on papers manufactured by Gilbert. A copy of the portfolio can be obtained by writing on company letterhead to Gilbert Paper Co., Menasha, Wis.

Magazine for Supervisors

Supervisory Management is the name chosen for a new monthly magazine being published for foremen and supervisors by the American Management Association. According to the publisher, each issue will contain 60 to 70 pages of articles designed to improve supervisory efficiency. The first issue, December 1955, took up such subjects as work sampling, grievance handling, production control, the supervisor's role in community relations, and arbitration.

Subsequent issues, the publisher says, also will stress concrete, usable information to help the foreman or supervisor do a better job.

Individual and company bulk subscriptions are available to both members and

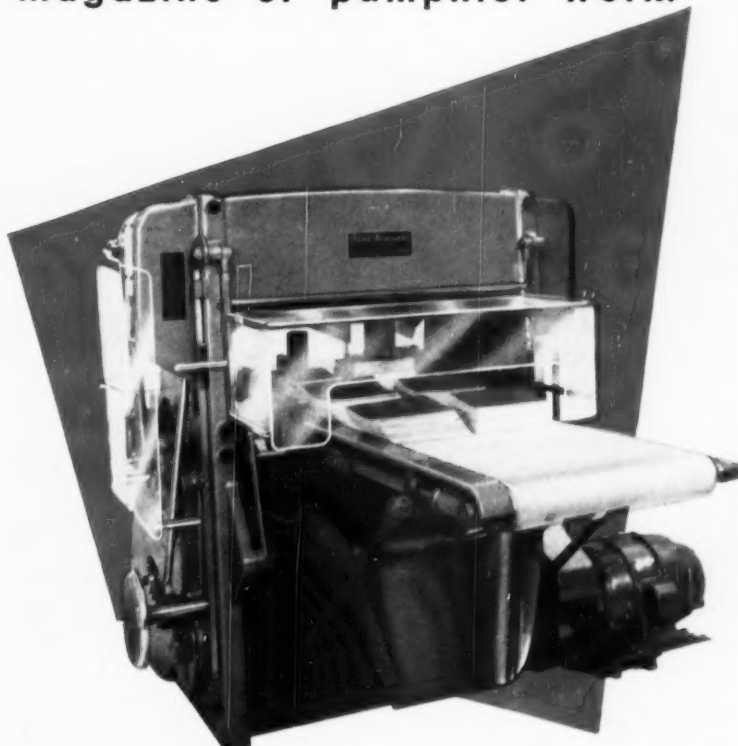
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Burford Printing Co.
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William Byrd Press, Inc.
Carpenter Lithographing Co.
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John F. Cuneo Co.
Daily Journal of Commerce
Rufus H. Darby Co.
Dean-Hicks Co.
Democratic Printing Co.
Dependable Folding & Binding Co.
R. R. Donnelley & Sons
Doubleday & Co.
Edwards Bros.
Evangelical Press
Fisher Bookbinding Co.
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Franklyn Bindery
Friedheim Bindery Corp.
The A. L. Garber Co.
The Glendale Printers
Gospel Publishing House
Gray Printing Co.
Greater Buffalo Press
Green Rose Bindery
H. & H. Bookbinding Co.
Haddon Craftsmen
Holyoke Magazine Press
Houston Bindery
Hughes Printing Co.
Interstate Printers & Publishers
Kenosha Bindery
Keystone Bindery, Inc.
Lancaster Press, Inc.
Lane Press
Lawyers Cooperative Pub. Co.
Lenz & Riecker, Inc.
Livermore & Knight Co.
McKenzie Service, Inc.
McQuiddy Printing Co.
P. F. Mallon Co., Inc.
Mercury Bookbinding Service
Morton Printing Co.
The Murray Printing Co.
National Publishing Co.
Neely Printing Co.
Thomas Nelson & Sons
Ohio State University
Otterbein Press
C. O. Owen Co., Inc.
Oxford Bookbinding Co.
Philadelphia Bindery
Pilgrim Publishing Co.
Practical Bookbinding Co.
Printing Service Co.
Rauch & Stoekl Ptg. Co., Inc.
Reaults Bindery
Richter, McCall & Co.
Riverside Bookbindery, Inc.
S. & G. Bindery
G. Schirmer, Inc.
Scranton Lithographing Co.
George A. Simonds Co., Inc.
Southern Publishing Assn.
Standard Printing Co.
Stein Printing Co.
Wm. H. Straub Bindery
Sudden Service Bindery
Superior Bindery
Trade Bindery
Universal Printing Co.
Van-Row Folding Co.
Wallace Press
The Wartburg Press
Western Printing & Litho. Co., Inc.
West Side Bindery
Wilcox Press, Inc.
H. Wolf Book Mfg. Co., Inc.
Wm. F. Zahndt & Son

nonmembers of AMA. Annual cost can be obtained by writing to C. W. McDowell, director of supervisory development services, American Management Association, 1515 Broadway, New York 36.

Lettering With Varigraph

The ease with which top-quality lettering can be produced with the Varigraph lettering instrument is outlined in an illustrated brochure called "Professional Lettering."

The Varigraph uses light-metal templates as a guide in producing lettering. The height and width of the lettering are

adjusted by two dials on the instrument, so that more than 600 sizes and shapes of letters can be made from one template.

Both the standard and Super Varigraphs are fully described in the brochure, and a complete line of accessories is listed.

Copies of the brochure can be obtained from the Varigraph Co., Madison 1, Wis.

Machine Vibration Control

Isolant, a complete line of vibration control material, is described and illustrated in a catalog just issued by T. R. Finn & Co. The catalog tells of the granular structure of Isolant, which is made up

of minute, hermetically-sealed air cells that expand or contract in accordance with the applied load.

Detailed descriptions of typical installations are given, as well as proper methods of installation. In addition, the load ranges, standard sizes and thicknesses, and suggested specifications are included.

Copies of the catalog, No. IS-55, are available from T. R. Finn & Co., Industrial Division, 200 Central Ave., Hawthorne, N. J.

Photocomposing Rental Plan

Filmotype Corp. has produced a four-page folder describing the "Pays-for-Itself" rental plan for Filmotype photocomposing machines. The new plan is designed to make machines available to all kinds of graphic arts firms without the necessity for capital investment. A purchase option is part of the plan. Full details, including rental rates, are given in the folder, which can be obtained by writing the company at 60 W. Superior St., Chicago 10.

Details of Diazotype Process

"Technology of the Diazotype Process," published by Tecnifax Corp., Holyoke, Mass., outlines the basic facts about diazotype printing. Written by Joe W. Coffman, president of Tecnifax, the booklet explains the chemistry of the process and takes up some of the problems encountered in producing good prints.

Copies of the booklet are available from the company.

Shipping Ad Plates To Canada

A second edition of a 12-page reference booklet, "How to Ship Advertising Plates Into Canada," is being distributed in the U. S. by Maclean-Hunter Publishing Co., Ltd., Toronto. The new booklet incorporates a number of changes made by the Canadian government in invoicing procedures.

Also included are many points concerning customs regulations, duties, taxes, and all the other details that are important when shipping engravings, electros, artwork, etc., to Canadian periodicals.

Copies of the booklet are available without charge from the Advertising Director, Maclean-Hunter Publishing Co., Ltd., 481 University Ave., Toronto 2, Ont.

Small Air Pump Bulletin

The Dexter Folder Co., Pearl River, N.Y., has published a bulletin covering the Dexter-Conde Dri-Air pump and Dexter-Conde air filters. The pump is especially designed for applications having low volume requirements at pressures from 20 inches of mercury to 10 pounds per square inch.

Included in the bulletin are illustrations showing rotary pump and air filter construction and a specification table



"tippy"

LOW-COST TIPPING MACHINE

for making snap-out forms



MOTOR SPECIFICATIONS
1/2 HP, 110-volt, 60 cycle

Profit-making size for small print shops. Perfect extra unit for larger shops!

SEMI-AUTOMATIC operation for collating, tipping and spot gluing jobs. Simple to operate, fast and accurate. Quickly set up to handle any job from midget size right up to 17" x 22". Modest investment puts small printers in the growing, fast-profit snap-out forms business.

Eliminates joggling, padding, slicing, spoilage
MEDES PATENTED PIN-FEED GLUE CONTROL . . . EXCLUSIVE with Mendes collating machines. Easily adjusted pins apply tiny dots of glue in exactly the right amount and at the precise spots selected by the operator. Foot pedal controls application to suit operator's speed.



- versatile — Handles sheets up to 17" x 22".
- compact, portable — Fits area 77" x 30". Glides permit easy movement. Weight, 270 lbs.
- sturdy, handsome — Heavy-gauge steel with gray baked crackle-finished enamel. Streamlined design.
- comfort-planned — Operator sits at 30" table, all trays within easy reach for work.
- fast, economical — Completes up to 2000 sheets per hour at low cost.

WITH 10
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(6 RIGHT-HAND,
4 LEFT-HAND)

\$995.00

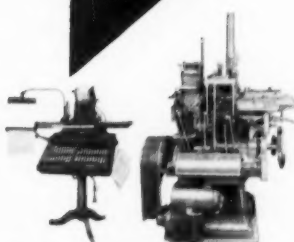
PRICE F.O.B.
BOSTON



J. CURRY MENDES
CORPORATION

ONE CURRY LANE • CANTON, MASS.
 Western Offices: 500 S. Clinton Street, Chicago, Illinois
 Eastern Offices: 22 East 29th Street, New York, New York

**IT'S
ALL
ONE
TO....**



KEYBOARD AND COMPOSITION CASTER

MONO type

LANSTON MONOTYPE MACHINE COMPANY
24th & Locust Street, Philadelphia 3, Pa.

BRANCH OFFICES

ATLANTA—57 Forsythe Street

BOSTON—80 Federal Street

CHICAGO—216 West Jackson Boulevard

DENVER—A. E. Heinsohn Printing Machinery & Supplies

NEW YORK—441 Lexington Avenue

SAN FRANCISCO—115 New Montgomery Street

CANADA—Monotype Company of Canada, Ltd.,

77 York Street, Toronto 1, Ontario

BRAZIL—Companhia Lanston Do Brazil, S.A. Rio de Janeiro

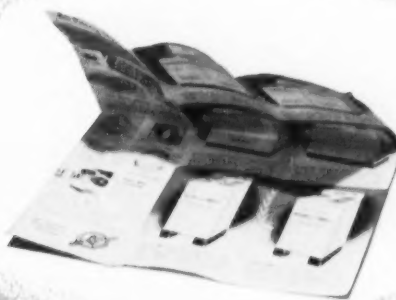
$$S(f; x, y) = \lim_{r \rightarrow 0} \frac{m(f; x, y; r) - M(f; x, y; r)}{\frac{1}{2}r^2}$$

$$A = \exp \left[\frac{1 \pm (1 - b^2)^{\frac{1}{2}}}{b} \theta \right], \quad B = \exp^{\frac{33}{33} - 1 \pm (1 - b^2)^{\frac{1}{2}} \frac{44}{44}} \theta^{\frac{44}{44}}$$

$$\int_0^\infty |f(t)|^p dt \leq b \sum_{n=1}^{\infty} |a_n|^p$$

$$\int_0^\infty |f(t)|^p dt \leq b \sum_{n=1}^{\infty} |a_n|^p$$

INVOLVED FORMULA OR CONSUMER FOLDER



MONO type

MONOTYPE® is the only system of machine typesetting that casts one character at a time. It is this basic difference that permits Monotype to produce ... with beauty, economy and speed ... the composition for any kind of job the printer may encounter.

A typographic genius might, with great care and waste of costly time, knock out a quality job with any system. But an average, every-day operator can,

with his Monotype, turn out fine typography, economically, day after day.

Yes, Mr. Printer, it's a fact; with our Monotype keyboard and composition caster you're ready, typographically, for any job in sight. Only the printer with a Monotype can make that claim. "Composing Roomatism" can be cured; for convincing proof, call or write your nearest Monotype office today.

This advertisement is set in Monotype 20th Century Series

**LANSTON MONOTYPE
MACHINE COMPANY**
24th & LOCUST STS.
PHILA. 3, PA.

Send for Our 1956 Printer's Calendar—
a real collector's item, issued to com-
memorate the 250th Anniversary of
Benjamin Franklin's birth.

(1F)

NAME

COMPANY

ADDRESS

CITY

ZONE

STATE



rating the speed, capacity, maximum vacuum, and continuous maximum pressure for three pump models.

Press Feeding Guide

Roller Press of San Francisco, manufacturer of Wale Floating Nozzles, has produced a new booklet, "Pressman's Paper Feeding Guide." The booklet explains in detail how feeding problems are overcome with regular papers as well as such stocks as tissue and onionskin.

Free copies of the guide can be obtained by writing Roller Press, 300 Broadway, San Francisco 11.

Press Drive Maintenance

A new four-page bulletin, "How to Care for Jr.," describes a simple program available to keep Reliance V*S Jr. press drives operating at peak efficiency. Prepared primarily for maintenance engineers, the bulletin explains the complete line of services and parts available for these electronic, variable-speed drives.

Also explained is a preventive maintenance program that may be based on such factors as the number of units in operation or the specific type of work being done. In addition, the bulletin includes a complete listing of parts and prices, as

well as instructions on how the various plans may be put into effect.

The bulletin is available from Reliance Electric & Engineering Co., 1088 Ivanhoe Rd., Cleveland 10.

One-Line Type Showing

J. M. Bundscho, Inc., Chicago advertising typography house, has issued a new broadside showing one-line specimens of all the Monotype and foundry faces currently available in its plant. A showing of various rules and a listing of foreign language fonts and odd-size faces also is included. In addition, the folder has a list of character counts for copyfitting. Copies are available from the company at 180 N. Wabash Ave., Chicago 1.

Press Performance Folio

Miller Printing Machinery Co. has issued a portfolio of various mailing pieces collected to show the capabilities of the M.A.N. Poly-Automat letterpress machine. The various pieces demonstrate holding register, handling onionskin and cardboard, handling small press sheets, and die-cutting. Each piece was done by a different printer.

The portfolio is available from the company at 1101 Reedsdale St., Pittsburgh 33.

Typewriter Composing Benefits

Commercial Controls Corp. recently released a new brochure on the Justo-writer automatic typewriter composing machine. The eight-page folder describes such features as automatic justification, automatic line delete, direct plate composition, reproduction proof quality, and all-electric operation at 100 words per minute. One page of the brochure shows the type styles that are available in sizes from 8- to 14-point.

Copies can be obtained by writing Commercial Controls Corp., 1 Leighton Ave., Rochester 2, N.Y.

you can sell **BUSINESS FORMS**

at a profit!



This 8-page colorful folder shows the complete line of Hano Business Systems . . . including Snap-a-parts, Continuous Carbon and Autographic Register Forms. Available on request to established Printers in the South, Southwest and Midwest.

Don't lose your Forms Business!
Hano Printer-Dealers know that they can sell the complete line of Hano Business Forms with full protection.

Hano Forms carry your imprint, are shipped under your label and billed to you. You'll find new profits in this top-quality line . . . no headaches! Like other Hano Printer-Dealers, you'll keep your specialized printed forms business away from competition. NOW is the time to start . . . look into a Hano Dealership.

General and Sales Offices:
HOLYOKE, MASSACHUSETTS
Warehouse and Branch Plant:
MT. OLIVE, ILLINOIS



J. R. Cryan, assistant general sales manager of Fraser Paper, Ltd., New York, receives a gold watch from J. G. Conley (left), general sales manager, marking his 25th year with the firm

THE C & P LINE OF 37" CUTTERS provides unusual versatility FOR FAST, ACCURATE CUTTING

Plan your next purchase of a paper cutter with your "years ahead" requirements in mind and you'll find that C & P 37" cutters meet your present needs with the possibility of some future additions of accessory equipment to handle increasing cutting demands.

C & P 37" Fully Automatic Cutter

This model is fully automatic for both clamping and cutting operations. Push-button controls make operation easy, simple and fast. Two-handed control of cutting with a fool-proof non-repeat device meets all safety requirements. Clamp pressure is readily adjustable and clamp may be moved independent of knife. (A treadle is not necessary). Every construction feature contributes to safety, ease and speed of operation in providing the highest standards for precision cutting.

C & P 37" Hand Clamp Power Cutter

All of the features of the 37" Fully Automatic Cutter, except the automatic clamping device, are incorporated in the C & P 37" Hand Clamp Cutter. The hand clamp construction makes possible a lower initial cost, but does not detract from the future possibility of fully automatic operation. The 37" Hand Clamp machine can be converted into a completely automatic cutter at any time by the installation of the automatic clamping power unit in place of the hand clamping device.

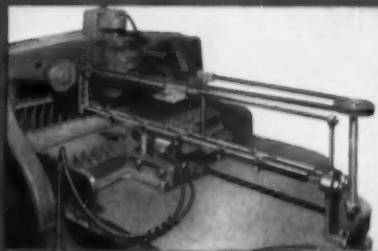
Manual Spacer for C & P 37" Cutters

The C & P Manual Spacer is designed for work requiring long runs of repetitive cuts. The spacer enables the operator to make settings of several stops for the back gauge to accommodate a series of progressive cuts. He can proceed rapidly through the entire run without the necessity of stopping to make precise visual adjustments of the back gauge for each cut. Utmost precision can be obtained in making the stop settings. Extra bars and stop lugs can be furnished so that the same series of cuts is always available for future runs on jobs that are ordered periodically. This spacer is furnished as accessory equipment on C & P 37" cutters and installed at the factory or by a factory man in the field.

Power-Driven Back Gauge

The C & P Power-driven Back Gauge is furnished as built-in accessory equipment on new C & P 37" Fully Automatic Cutters. This back gauge cannot be installed on cutters in use. The power-driven feature of this back-gauge greatly reduces the number and extent of motions required to operate the cutter and faster cutting is accomplished. An automatic return feature which resets the back gauge for each successive lift of paper further materially reduces cutting time.

Before buying any paper cutter, check with your C & P dealer and get the full facts on the versatility, future adaptability and prices of C & P 37" cutter models, or write us for complete information.



THE CHANDLER & PRICE COMPANY

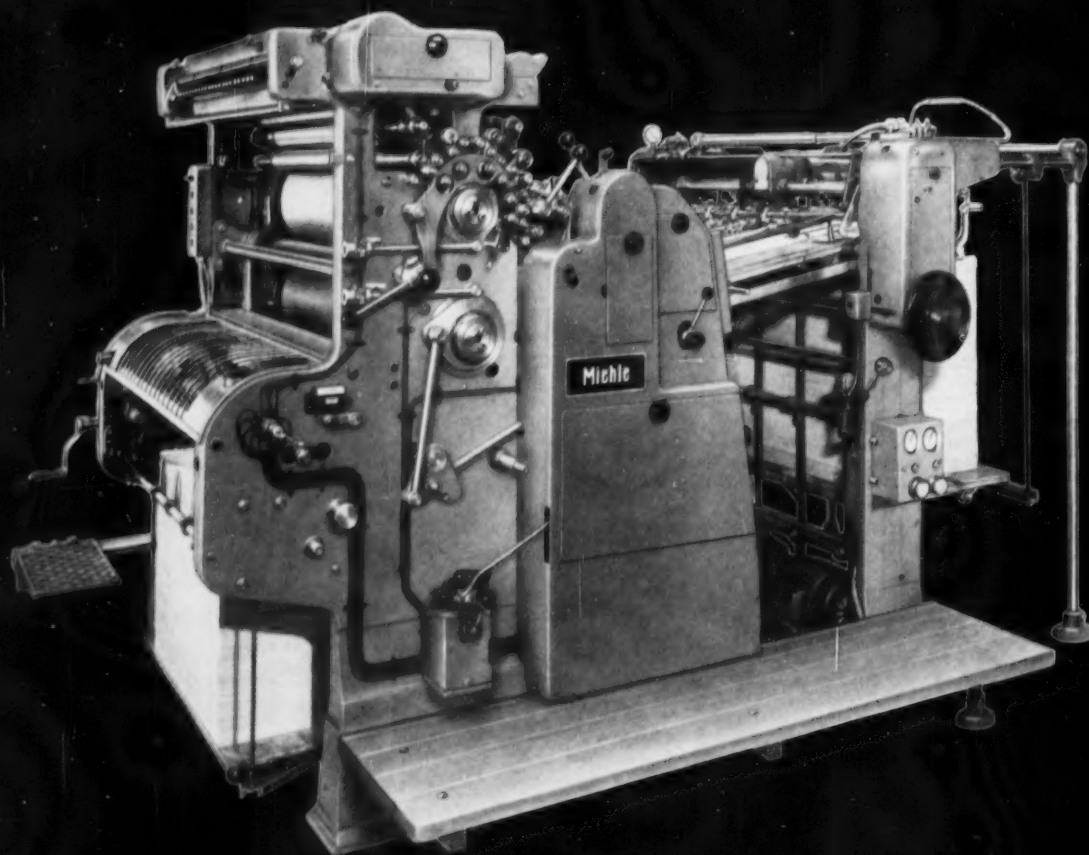
6000 Carnegie Avenue

Cleveland 3, Ohio



The Miehle

From coast to coast, more Miehle 29 and 36 Offsets are being installed than any other presses of comparable size. They are the presses that carry the load—and earn the profits—in plants which place the most exacting demands on small offset equipment.



Performance is the reason...

From Coast to Coast It's...

The *Miehle*

29 and 36 OFFSETS

The following plants are among those which operate two or more Miehle 29 and 36 Offsets.

Allied Printing Service, Inc.
Indianapolis, Ind.

Color Crafts, Inc.
Stamford, Conn.

Conner Lithographing Company
Detroit, Mich.

Fakler Printing Company
Milwaukee, Wis.

Fine Arts Litho. Company
Dallas, Tex.

The Gibson Art Company
Cincinnati, Ohio

Griffin-Patterson Co., Inc.
Glendale, Calif.

Hooper Printing Company
San Francisco, Calif.

Jackman Lithograph Company
Cleveland, Ohio

D. F. Keller Company
Chicago, Ill.

The Lane Press, Inc.
Burlington, Vt.

LaSalle Litho. Corp.
New York, N. Y.

The Lund Press, Inc.
Minneapolis, Minn.

Regal Lithography Co., Inc.
Boston, Mass.

Sayers Printing Company
St. Louis, Mo.

Schuyler Press
Asbury Park, N. J.

Seiler Printing Company
Mount Joy, Pa.

Sleepeck Offset Corporation
Chicago, Ill.

The Sterling Press, Inc.
Los Angeles, Calif.

Vile-Goller Printing Co.
Kansas City, Mo.

Williams & Heintz Co., Inc.
Washington, D. C.

Write for complete information

**MIEHLE PRINTING PRESS AND
MANUFACTURING COMPANY**

Chicago 8, Illinois

DO YOU KNOW THAT...

HENRY A. SINGER, formerly associated with Publishers Printing Co., now is executive vice-president of Isaac Goldmann Co., 80-year-old letterpress and lithography house in New York City. NORMAN H. KREISMAN, sales manager since 1954, has been named as a company vice-president.



Henry A. Singer



Worth Seymour

WORTH SEYMOUR, formerly a reporter for the *San Francisco Examiner* and more recently editor and publisher of a West Coast graphic arts magazine, now is an account executive with the Alfred Cole Co., Minneapolis advertising agency.

H. THOMAS DRIVER has been elected president of Batt, Bates & Co., mail advertising service firm in Washington, D. C. He joined the company as offset department supervisor four years ago and served as general manager through last year.

RUSSELL C. HOSFELD has retired as a partner in Schneidereith & Sons, Baltimore, but is serving the company in a

special capacity. Continuing as partners are C. William Schneidereith, Richard C. Sheridan, and Carl F. C. Schleunes.

JOSEPH E. HINDLE, who helped found the old Bookbinders' & Rulers' Association of New York, died Dec. 26 at the age of 70. At the time of his death he was a sales executive for J. L. Kagno & Co.

WILLIAM A. PEDERSEN, formerly commercial sales manager of Art Gravure Corp., New York City, now is vice-president in charge of that division.

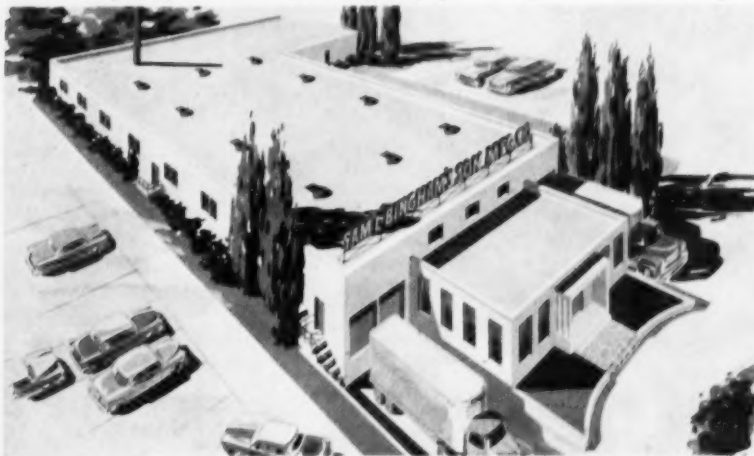
REYNOLDS-FOLEY Co. is a new offset printing firm in Louisville, Ky. The officers are STEPHEN D. REYNOLDS, president, and BENJAMIN P. FOLEY, vice-president and treasurer. Both men were formerly with the Fetter Printing Co. in Louisville.

HUGO C. KNUDSEN, 79, who in his early years was a pioneer in developing color correction by masking and contact screen halftones for litho reproduction, died Nov. 27 at his home in Stamford, Conn. He had been in semiretirement from his duties as general manager of Offset Printing Plate Co. of New York, which he founded in 1928.

GARDINER J. MAXCY and MICHAEL J. SCANLON have announced the opening of the Lexington (Mass.) Press, offering letterpress, lithographic, and bindery services. Both men formerly were with the Colonial Press.

PHILIP WALTER, whose photoengraving career in New York City spanned 57 years, died Dec. 14 at the age of 68. He

Rubber roller plant opened last month in Searcy, Ark., by Sam'l Bingham's Son Manufacturing Co.



STATIC?

**SIMCO MAKES A BAR FOR EVERY
PRINTING STATIC CONDITION!**

1 METAL ENCASED STATIC BAR

Has the highest possible efficiency of any static bar sold. Designed in a wide range of diameters and lengths.

2 CHANNEL STATIC BAR

Has same high ionization and low cost of operation as metal encased bar. It's easily cleaned . . . preferred for use in dirty places.

3 SHOCKLESS STATIC BAR

This bar is safe in explosive atmospheres, yet highly effective. Points are completely shockless when they are touched.

Each SIMCO "Midget" is *guaranteed* to be the most effective, least expensive static eliminator of its type available! Send coupon now, for complete information.

the SIMCO company
920 Walnut Street, Lansdale, Pa.

SIMCO COMPANY
920 WALNUT STREET
LANSDALE, PENNA.

Please send me information about the SIMCO "Midget".

Company

My name Title

Street

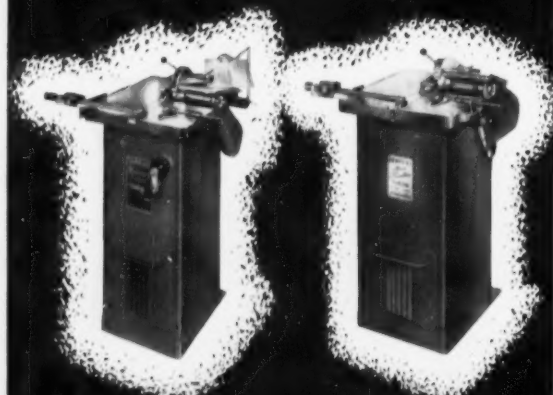
City Zone State

Type of machine:



MODEL G-4

MORE POWER FOR YOU! The Glider TrimO saw's 1 HP motor is the largest furnished on any composing room saw. The 1 HP motor coupled with the ball bearing table provides the fastest sawing ever enjoyed on a printer's saw. Handfuls of slugs are cut like a hot knife cutting butter — and to micrometer precision too!



Mercury
TRIMOSAW

"THE SAW WITH THE
BALL BEARING GAUGE"

Ben Franklin
TRIMOSAW

"FINEST QUALITY SAW
IN THE LOW PRICE FIELD"

Hammond
Machinery Builders
INC.

1616 DOUGLAS AVENUE

KALAMAZOO, MICHIGAN

was president and co-owner of Trichromatic Engraving Co. when he retired last July.

JAMES R. KING has been advanced from vice-president and sales manager to vice-president and general manager of Rex Engraving Co., Silver Spring, Md.

ALFRED C. BOHN, president of Chas. H. Bohn & Co., New York City edition bookbindery, died Dec. 24.

ALFRED SOMAN, formerly sales promotion manager, now is sales manager of Brett Lithographing Co., Long Island City, N.Y.

RICHARD C. REINHARDT has been appointed director of sales for Philipp Lithographing Co., Milwaukee. He formerly was vice-president in charge of sales for Milwaukee Lace Paper Co.

JULES CHAYT, head of Jaysee Display Advertising, Inc., is the new president of the New York chapter of Screen Process Printing Association, International.

W. KENNETH NICHOLSON has been named vice-president of Charles Francis Press, New York City. He has served the company in sales capacities for 20 years.

ARTHUR B. LEE of Arthur B. Lee & Associates, New York ad agency, will be the instructor for a new course in advanced typography being offered at the Center for the Graphic Industries and Publishing of New York University's Division of General Education.

JAMES D. STEARNS, executive vice-president of R. R. Donnelley & Sons Co., is heading the graphic arts section of the 1956 Red Cross fund-raising campaign in Chicago.

DONALD B. THRUSH, secretary of the New York Employing Printers' Association and president of Thrush Press, is leading the printing trades sector of the National Foundation for Infantile Paralysis fund drive in Greater New York.

RAYMOND LAPIERRE, formerly with Chemco Photoproducts and Dayton Rubber Co., has joined Vulcan Rubber Products Div. of Reeves Bros., Inc., New York. He will handle sales of offset blankets and other rubber products in Michigan, Ohio, and western New York and Pennsylvania.

ROBERT ROTHSTEIN has been named manager of the newly organized Board Division of Aldine Paper Co., New York.

ROBERT W. BODELL is now the Howard Flint Ink Co. sales service representative at the company's eastern branch in New York City.

DONALD K. STULL has been appointed eastern district manager for Robertson Photo-mechanix, Inc., Chicago. He will cover the eastern states from the Robertson New York office.

CARL W. CARLSON has been named customer engineer by Fairchild Graphic Equipment, Inc., to serve Scan-A-Graver customers in the three-state area around Moline, Ill.

EDWARD T. RUDE of Kohl & Madden Printing Ink Co. has succeeded ARTHUR

OLNEY of Harris-Seybold Co. as president of the Graphic Arts Square Club of New York City.

NORMAN T. STEED, manager of the New York office of Miehle Printing Press & Manufacturing Co., recently completed his 40th year of service with the company.

CHARLES MELIAN has rejoined the midwestern sales staff of E. P. Lawson Co., New York, after two years of service as a Navy lieutenant.

WILLIAM A. HARLOE, a vice-president of R. Hoe & Co., New York, has been elected to the company's board.

J. A. HYATT, vice-president and general manager of Fairchild Graphic Equip-

ment, Inc., Jamaica, N.Y., now is serving also as president of Fairchild Camera & Instrument Corp. of Canada, Ltd.

MILLARD L. FRIDAY, JR., has been appointed a district representative in the New York area for Jomac, Inc., Philadelphia manufacturer of products for the graphic arts industry.

WILLIAM G. REKER is the new advertising manager for Minnesota & Ontario Paper Co., Minneapolis. He joined the company as assistant advertising manager in 1951.

ROBERT ROTHSTEIN, former assistant sales manager of Reinhold-Gould, Inc., New York City, now is manager of the



This **FREE** Brown-Bridge
DEMONSTRATION KIT lets you
JUDGE FOR YOURSELF
the comparative printing and
offset qualities of these fine
"flat-as-a-pancake"
gummed papers

a request on your letterhead will bring it without obligation
Ask for kit P-326

The Brown-Bridge Mills, Inc., Troy, Ohio

NEW YORK, 6 East 45th St • CHICAGO, 608 S. Dearborn • PHILADELPHIA, 234 Belmont Ave., Bala-Cynwyd, Pa. • ST. LOUIS, 4378 Lindell Blvd • FT. WORTH, 2737 Tiller • SAN FRANCISCO, 420 Market St.



ALL CAST AIR PUMPS USE THIS SIMPLE, DEPENDABLE PRINCIPLE


Simplicity lowers costs—increases dependability. And it's a *big* reason why equipment designers and users favor Cast Air Pumps.

A rotor and four sliding vanes are the only moving parts. Centrifugal force holds self-seating vanes tightly against the interior of housing, maintaining a continuous seal and automatically taking up any wear. Air delivery is positive, pulseless and quiet.

If you design graphic arts' equipment, write for "Application Ideas" booklet—and request data on air pump size that interests you.

GAST MANUFACTURING CORP.,
P. O. Box 117-L, Benton Harbor,
Michigan.

**Original Equipment Manufacturers
for Over 25 Years**



GAST

ROTARY

- **AIR MOTORS**
(To 4 H.P.)
- **COMPRESSORS**
(To 30 P.S.I.)
- **VACUUM PUMPS**
(To 28 IN.)

See Catalog in Sweet's
Product Design File

company's paperboard division, Aldine Paper Co.

CHRIS KADDELAND, printing equipment designer and engineer who has served as consultant to Miehle Printing Press & Manufacturing Co. since 1949, has moved to Hendersonville, N. C. Mr. Kaddeland, who recently celebrated his 75th birthday, will continue his consulting service to Miehle.



Chris Kaddeland



Leonard Alexander

LEONARD S. ALEXANDER has joined E. P. Lawson Co., New York, as advertising and sales promotion manager. He formerly was with the Mergenthaler Linotype Co., Reinhold Publishing Corp., American Safety Razor Corp., and Belding-Hemingway-Corticelli Co.

EMORY W. WORTHINGTON has been appointed vice-president and general manager of George F. Motter's Sons, York, Pa. Before joining the company last June as vice-president in charge of engineering, Mr. Worthington had been with R. Hoe & Co., New York, as chief engineer for five years.



E. W. Worthington



Clarke W. Taube

CLARKE W. TAUBE has been appointed to the newly created position of market research manager for Miehle Printing Press & Manufacturing Co., Chicago. Since 1947, he has been a market analyst in the paper products field.

C. W. ALTMANN, formerly manager of the product service division of Hamilton Manufacturing Co., Two Rivers, Wis., has been advanced to the newly created post of sales service manager.

ROBERT F. GARTY has been named assistant to D. G. Manley, sales manager of the Sheet-Fed and Resale Products division of American Type Founders.

FRANK I. SEYMOUR, associated with Sinclair & Valentine Co. since 1939, has been elected president of the Executives' Association of Greater New York.

STEP UP PRODUCTION

with the **RIGHT OIL**
designed especially for
GRAPHIC ARTS EQUIPMENT

- **STARTS FASTER**
- **LASTS LONGER** by 3 to 1
- **REDUCES WEAR**
- **CUTS COSTS**
- **and is SAFER**

because

ANCHOROIL

specialty treated
100% pure mineral oil

1. **Flows freely** (below zero)
2. **Stays on the bearings**
3. **Prevents overheating**
4. **Cleans as it oils**
5. **Stays off the floor** to avoid accidents

302 (SAE 20) 502 (SAE 30-40)
1 & 5 gal. cans—55 gal. drums



Call your Dealer or
Write Dept. I.P.
ANCHOR CHEMICAL CO., INC.
"SOLUTIONS FOR GRAPHIC ARTS PROBLEMS"
829 BERGEN ST., BROOKLYN 38, N. Y., MAIN 2-8006

NEW



ATF Type Planning Book

**covers 173
ATF Type
Faces and
1,246
Ornaments
and
Accessories**

This 180-page book shows you the type which can add sparkle and interest to your layout, save expensive hand lettering costs...obtain unusual effects. Send \$5 by check or money order for your copy to:

AMERICAN
TYPE FOUNDERS
200 Elmora Avenue
Elizabeth, New Jersey



Type faces shown are: Dom Casual;
Gothic Condensed No. 529;
Spartan Heavy; Bulmer.

**LESS
CRACKING**

**SMOOTHER
CREASING**

...when you use Hammermill Cover

ONE OF THE FINAL TESTS of a cover paper is how well it goes through the bindery. Cover paper that cracks when it's folded or scored spoils the appearance of the entire job. No matter how good the printing is, your customers can get a bad first impression if the cover is cracked or broken on the fold.

Hammermill Cover is a star performer in the bindery and on the press. It creases smoothly—can be opened and closed many times without breaking at the fold. Pliable, yet tough fiber formation gives the paper this superior creasing quality. The same sturdiness keeps it from becoming dog-eared.

Strong, virgin fibers give Hammermill Cover a firmness which enables it to take beautiful embossing. And its high bulk-to-weight ratio gives it impressive "feel", adds to its sturdiness.

Hammermill Cover is available in a brighter blue-white plus eight attractive colors. There is also a "bright white", available at slight extra cost for special effects printing. Next time you need cover stock, call your Hammermill Agent and ask to see samples of improved Hammermill Cover. *And remember, for a cover job, there's no paper like a good cover paper.* The Hammermill Paper Company, Erie, Pennsylvania.

**...yet HAMMERMILL
COVER costs no more**

BY THE MAKERS OF HAMMERMILL BOND

UNSURPASSED FOR: CATALOGS • BOOKLETS • MENUS • PRICE LISTS • FOLDERS • BROADSIDES • MANUALS



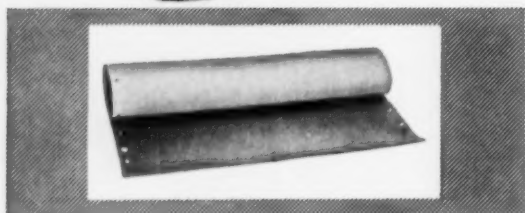
PEACE / *it's wonderful!*

That comfortable "no worry" feeling, when you're using a SIEBOLD Silver Grey Blanket. It shows you a true impression image, before you print the first sheet—and you know it will stay right, giving you top quality impressions and a perfect dot for as long as you want to run.

That's why offset printers across the country say "Get 'em—set 'em—forget 'em—no problems!"

Seeing is believing—Get a Siebold "Silver Grey" and be sure of the results.

SIEBOLD Blankets can also be furnished in Red, which are equal in quality and the choice of color should be determined only by your preference.



"OVER A
HALF CENTURY"
OF SERVICE



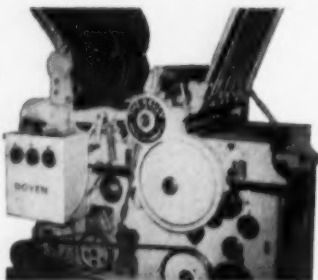
MEMBER: Lithographic Technical Foundation—National Association of Photo Lithographers—National Association of Printing-Ink Makers—National Printing-Ink Research Association—N. Y. Employing Printers Association.

J. H. & G. B.

SIEBOLD inc.

EVERYTHING FOR THE LITHOGRAPHER
MANUFACTURERS OF PRINTING, LITHOGRAPHIC INKS AND SUPPLIES
150 VARICK STREET, NEW YORK 13, N. Y.

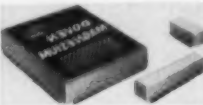
Do HOT-SPOT Carbonizing right in your own shop!



Turn
**NON-PRODUCTIVE
PRESS TIME INTO
NEW PROFITS**
WITH A
**DOVEN
CARBONIZING
CONVERTER**
on your
Miehle Vertical
Miller, Little Giant, and
other cylinder presses.

YOU can run hundreds of profitable extra jobs on what was formerly non-productive press time with the "DOVEN HOT-SPOT CARBONIZING CONVERTER". Factory-installed unit "prints on" carbon at regular printing press speeds—either before or after regular letterpress printing; handles Hot Embossing specialty work . . . yet does not interfere with conventional letterpress operation. Features exclusive "Pin-Point" Heat Control that individually controls heat on fountain, ink roller and bed—adjusts to exact heat required for every job.

CUT WEIGHT, CUT COSTS with
NEW DOVEN **MAGNESIUM
BASES & FURNITURE**
... for lifetime use



Bases easy to mount under every type plate . . . no warp, shrinkage or breakage. All Sizes. Write Today for Complete Information.

DOVEN MACHINE & ENGINEERING CO.
2706 W. VanBuren St. Sacramento 3-3335 Chicago 12, Ill.

Dependable Performance COUNTS! **ROGERSOL UB-105**

**THIS NEW TYPE WASH REMOVES INK
WITHOUT LEAVING GREASY FILM**

Thoroughly cleans all printing rollers . . . also plastic, metal or rubber plates. Will not harm hands, wood, metal or rubber. Specially formulated for the accepted period of drying time—not too fast—not too slow. Approximately 90 flash point. Contains no benzol or carbon tetrachloride.

LOW COST

SAFE

NON-TOXIC

Generous
FREE
SAMPLE
if requested
on your
business
letterhead

DEALERS: Write for
interesting proposition

HARRY H. ROGERS CO., Inc.

5331 S. CICERO • CHICAGO 32, ILL.
Reliance 5-3100

AMERICAN
PRESENTS

THE ALL-
AMERICAN
LINE FOR
1956

WRITE
FOR
FULL
DETAILS

123456
12345
251945
65432



AMERICAN NUMBERING MACHINE CO, BROOKLYN 8, N.Y.

Customers for **fasson** Are All Around You!

We'll Tell You WHO They Are!

...and give you a complete direct-mail campaign to help you sell them!

Almost every company in your community is a prospective customer for FASSON Self-Adhesive Papers, Foils and Films. The FASSON "Profit Pack for Printers" tells you how to find these customers and contains bulletins which show and explain useful pieces you can easily sell them ... everything from mailing pieces to signs, labels and bumper strips.

It also contains a complete direct mail campaign to help you get started in this profitable business.

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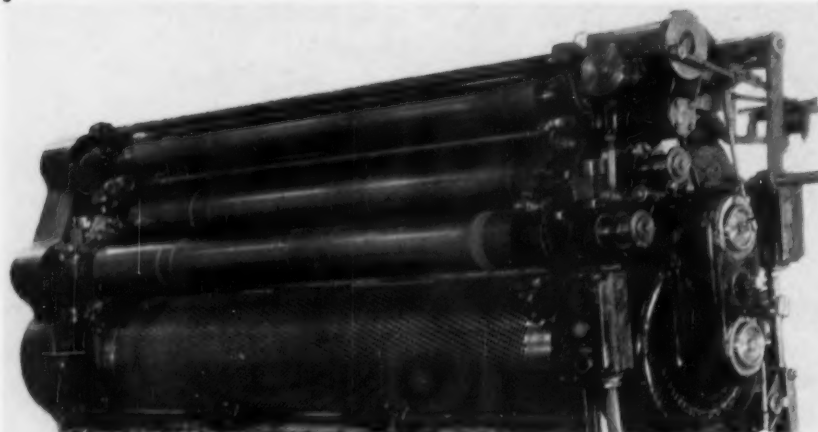
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3 or 4 COLORS IN ONE RUN ON OLD OR NEW MIEHLES



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Blatchford Metal salesman becomes member of the working press

**identifies, isolates, replaces
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helps big "Daily" out of a jam.**

Worried faces and furrowed brows greet me as I enter the shop to answer a hurry call from a big city daily. The composing room's in trouble . . . machines are fouled up.

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I phone the warehouse to rush over new metal, then we locate and pull out all the metal pigged from the last remelt. Meantime, the fouled-up machines are cleaned out. The new metal arrives, fresh pigs are hooked on the feeders and the operators re-

sume hitting the keyboards. The crisis is past.

**When you need all-out
service, call Blatchford**

Good service may prove as important to you as good metal. You're sure of both when you deal with Blatchford. With more than a century of experience in the type metal business, Blatchford knows printers' metal problems and how to lick them.

Blatchford sales and service facilities are literally all over the map. And these facilities are closely tied in with the numerous well-equipped laboratories of National Lead Company.

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SNAP-DRI INKS, formulated especially for coated stocks, are a boon to the printer who must work on close production schedules. Ink films set so quickly that work may be backed up immediately and delivered to the customer on delivery from the press. G P I Snap-Dri inks are unique in that they have conventional ink viscosity and are recognized as the finest development in instantaneous setting inks. Write for details and send stock for sample proofing.

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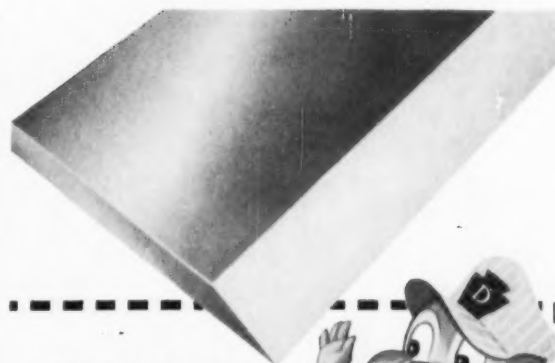
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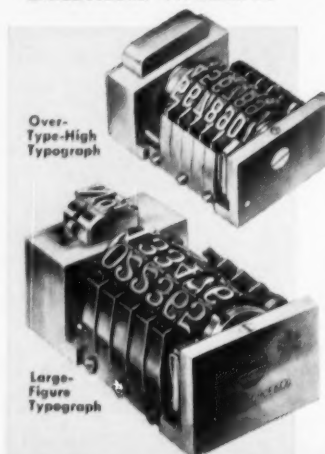
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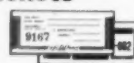
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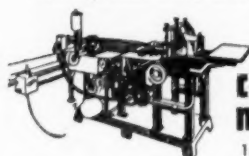
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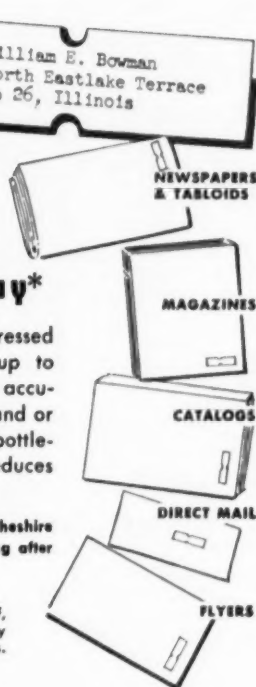
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BALTOTYPE CATALOG NO. 12

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More money spent on Direct Mail than on Television.

TWICE as much spent on Direct Mail as on Radio.

\$451,000,000 MORE Direct Mail in 1954 than in 1950.

(1955 will reveal STILL more and '56 . . . the sky is the limit)

\$1,374,000,000 spent on Direct Mail in '54.

Is it any wonder that in three weeks recently, 181 firms ordered the NEW "Gold-Mine" BAUMFOLDER . . . to get the greatest possible profit in '56 of the most profitable printing . . . naturally, Direct Mail Printing (and it ALL has to be FOLDED . . . and FOLDING is the most profitable of all operations).

It cuts. It scores. It perforates. It pastes.
(Will fold . . . paste and trim 6,000 booklets an hour)

Printing is the ONE INDISPENSIBLE INDUSTRY. (Charles Dickens eulogized it as such and every thinking man knows it).

Over twenty thousand firms testify the "Gold-Mine" BAUMFOLDER is the ONE INDISPENSIBLE AUTOMATIC in their plant.

It is our pleasure to offer the fabulous NEW MODELS on pay-for-itself-terms . . . and every size priced at a fraction of what you'd expect for the closest-precision-built . . . life-time "Gold-Mines."

This is the HOUR of DECISION. Won't you accept one or more than one NOW, realizing how MUCH it will COST you to try to compete without it, yet costs NOTHING to OWN it, because DAILY AND FOR A LIFE-TIME "it puts money IN thy purse."

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you don't
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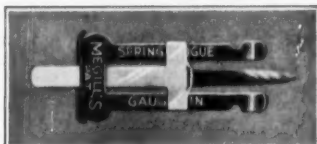
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Sold by Printers Supply Dealers.

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To work exclusively for a well-established vigorous sales and service company in the letterpress machinery field.

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Has very flat field and great covering power

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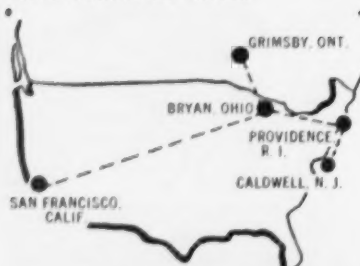
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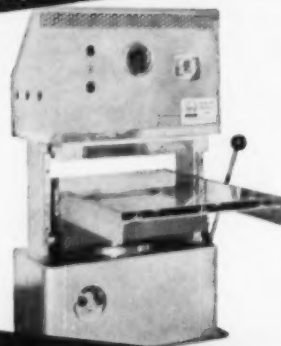
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slash electro and stereo costs

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- ★ Square and True
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HIGH SPEED EQUIPMENT FOR PUNCHING and STRINGING BOOKLETS, FOLDERS, DIE CUTS and CIRCLES

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This is no trick at all when you use the Rosback Auto-Stitcher. Want proof?

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Auto-Stitcher Features

- Basic machine has two stitching heads and slide stacker delivery.
- Seven accessory attachments, including continuous belt delivery, are available to meet the requirements of printing plant or bindery of any size.
- Low in price—less than half that of any gang stitcher.
- Cuts costs—as much as 50% or more when compared to hand stitching.
- Handles short runs at low cost—saves tying up expensive gang stitcher equipment.

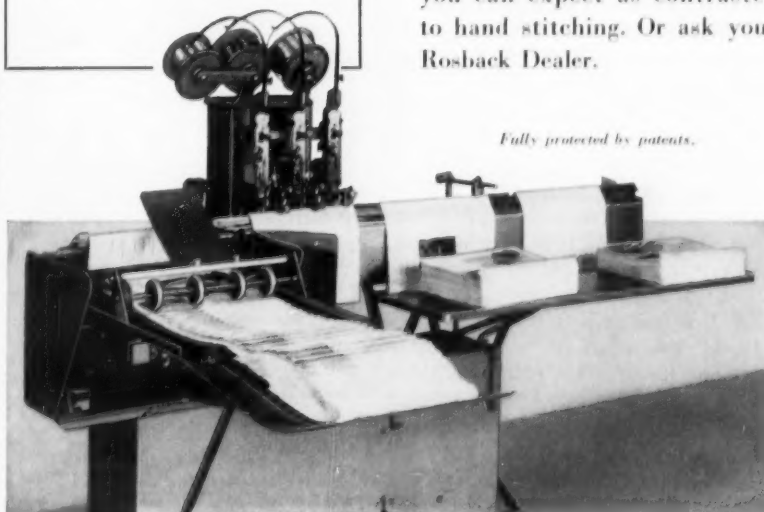
One experienced user reports:

"Using our Auto-Stitcher two girls now do in eight hours what formerly took five operators working eleven hours. That's a clear saving of 70% in direct labor alone!"

Can you think of any easier way to cut costs and earn *extra* profits in *your own* business?

It costs you nothing to find out about the Auto-Stitcher and how it makes possible such valuable savings. And there's no obligation.

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Fully protected by patents.

The Auto-Stitcher shown here is equipped with a third stitcher head, continuous belt delivery and second feeding station.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS,
WIRE STITCHERS AND PAPER PUNCHING MACHINES

THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ Coast-to-coast viewers of NBC-TV's "Today" program on the morning of Printing Week's Tuesday saw how printing was done in Benjamin Franklin's day. Emcee Dave Garroway introduced Ben Grauer, Typophile, sole owner and operator of Between-Hours Press, his hobby off-time from air-wave commentating.

Ben brought from home his Lowe press, not of Franklin era vintage—only as far back as the Civil War, when it printed regimental field orders. What Ben printed in full view of the camera was a neat black-on-white sheet commemorating Benjamin Franklin's birth and featuring a wood engraving by John de Pol.

Ben's "commercial" before he ran off the job was quotes from Franklin's writings plus comment stressing the significance of Printing Week. Credit the Composing Room, Inc., for setting the type for the form he printed. Credit Ben for the makeready, inking, and for muscling that hand press as Franklin used to muscle his.

★ Many European printing plants are turning out more salable impressions by running at slower speeds than is customary here, but running more steadily. George F. McKiernan, Jr., of George F. McKiernan & Co., Chicago printers, told the Illinois Young Printing Executives meeting recently.

The secret of more production in many European printing plants lies in less stopping and starting, Mr. McKiernan discovered.

European offset presses, he said, are built for fast running, but are usually operated at less than top speed, but steadily. Feeders and deliveries on many are of the continuous type, permitting loading and unloading while presses are in operation. Steadier running, as opposed to high-speed stopping-and-starting, results in more consistent plate life and less paper spoilage caused by ink flooding and discoloration.

European platemaking techniques are less advanced than ours, Mr. McKiernan said. Almost all offset plates are deep-etch zinc; bimetallic plates, which originated in Europe, are virtually nonexistent there, and presensitized plates are unknown. Vinyl nonblinding lacquers, developed in England, have had little or no use in that country. For these reasons, full utilization of available materials has been necessary for European printers.

Perhaps as great a factor in long plate life as the steady speeds lies in cleanliness. German and Swiss pressrooms show continuously-used machinery, and pressroom floors look like equipment showrooms. Traditional pride in craftsmanship, plus sufficient general help, are largely responsible for the workman-like surroundings.

Letterpress printers in Europe have not turned to offset for competitive advantage or production increases, partly because of a shortage of lithographic craftsmen. Instead, letterpress printers have had to look to methods and materials improvements within the letterpress process itself.

Mr. McKiernan noted an almost total absence of wood used in letterpress forms. Instead, anodized aluminum, only 15 per cent the weight of steel, is being widely used. Aluminum base materials and also chases, Mr. McKiernan said, do not exhibit any shrinkage or warping problems as they have been developed in Europe, and are accurate to within plus or minus .001-inch.

Pre-positioning machines, manufactured in the United States, have widespread European acceptance, he reported. Also extensively employed are half-chases, which can be proofed on a standard proof press, and later linked together on production presses. Testing of forms and universal application of premakeready practices were also reported.

Printing Industry of America studies, as reported by Donald Sommers, show that over 50 per cent of the operating time on flat-bed cylinder presses is either idle or down for makeready. Europeans have employed premakeready as a standard operation in the composing room, freeing their pressrooms for printing. Production presses are thus made available for steady, continuous operation, rather than sporadic bursts of speed. As a result, they get more salable impressions in a day's or week's activity.

★ Ever hear of Castaldi? No? Well, he flourished before your time. Some Italians claim that he, and not Johann Gutenberg, invented movable type, and that he explained the art to Gutenberg. If you ever go to Feltre, about 50 miles north of Venice, you can see a monument in honor of Panfilo Castaldi, "discoverer of the art of printing."

★ "We are tossing all the exclamation points out of our type fonts," one printer told us recently. "There's absolutely nothing that surprises us any more."

★ The big-town newspaper editor, on vacation, decided he would learn how his small-town brothers managed to earn a living. Stopping in one such shop, he asked the country editor, "Do your subscriptions pay well?"

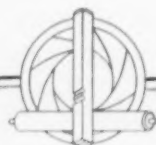
"No, and you could say the same for my job printing."

"Then you make money on advertising?"

"Just about break even there," the country weekly's editor admitted.

"Then how do you manage to show a profit at all?"

"Well, it isn't easy in a community of this size. Fact is, we couldn't do it only that we sell our typographical errors to *The New Yorker*."



Johannes Muel-
ler, clergyman
in Leyden, Hol-
land, set up
type in a form,
turned it over
on its face, and
cemented it
into one solid
plate by means
of a putty. His
son, William,
used this meth-
od to set up the
first book using
stereotype, the
Prayers of Jean
Havermans, in
1701.



26. Facsimile Page of First Stereotyped Book (1701)

[80]

1701—the first stereotype

Get the best results from your modern equipment . . . back up every job with
Cromwell HIGH-FIDELITY TYMPAN specially prepared



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print letterpress . . .



or offset . . .
there is a
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Name _____


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City _____ Zone _____ State _____

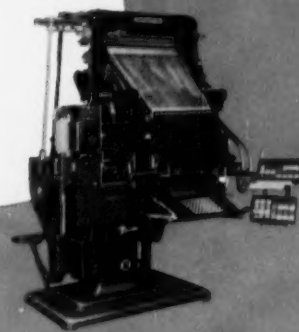
Press Make _____ Tympan Size _____

Check: ☐ Square Cut ☐ Clipped ☐ Scored

How to save money with FOTOSETTER composition . . .

A hand in a dark suit sleeve holds a white rectangular card. The card contains the text 'For Economy, Have Type Set Directly On Photographic Paper' in a serif font. The card is tilted slightly to the right.

*For Economy,
Have Type
Set Directly
On
Photographic
Paper*



Fotosetter composition makes perfect repros—sharp, clear, uniformly black and smudge-free, they need no retouching. All Fotosetter faces are available in all type sizes from 6 pt. to 36 pt. at keyboard speed economy. Enlargements to any desired size, even poster size, are easy to make and equally sharp.

It is not always necessary to have type set on film. For paste-ups and many other uses you can get your Fotosetter composition set directly on photographic paper, in this way saving darkroom time and materials. Look into the many advantages of Fotosetter composition for your typographic needs.

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